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A Phenomenology of Collaboration in Contemporary Composition and Performance

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**A PHENOMENOLOGY OF COLLABORATION IN
CONTEMPORARY COMPOSITION AND
PERFORMANCE**

by

PAUL ROE

Thesis Submitted for the Degree of PhD

**The University of York
Department of Music**

October 2007

ABSTRACT

A PHENOMENOLOGY OF COLLABORATION IN CONTEMPORARY COMPOSITION AND PERFORMANCE

This thesis considers how collaboration between composer and performer affects the practice of these musicians. The established paradigm for the creation of new work in the context of contemporary classical music promotes separation between composers and performers. Typically the composer is seen as ‘creator’, the performer as ‘interpreter’, and the audience as the ‘recipient’ of the music. This inherent hegemony creates division between these musicians, creating expressive barriers in the development and the dissemination of new work. In this research, the creative processes of both composition and performance are assessed in the context of collaborative practice, in a continuum where both composers and performers are seen as integrated elements within music making.

In order to evaluate collaborative practice between composer and performer I commissioned five Irish composers to write solo bass clarinet pieces for me to perform. These five individual cases provided an opportunity to examine collaboration in a practical framework. An integral part of each commission was the examination of collaboration through the careful documentation of the creative processes of interactive practice. Over the course of a year I worked collaboratively with the composers concerned in a series of practical sessions where the new works were discussed and tried out. A key part of these meetings was the investigation of various elements relating to collaboration, including notation, improvisation and transmission. A significant amount of data was collected in the course of this examination including audio recordings and transcripts of meetings.

The findings from this research indicate that collaboration between composers and performers can have significant beneficial effects on musicians’ practice. These benefits include increased motivation, creative stimulation, multiple communication modes and notational clarification. These represent some of the practical findings from this investigation of the effect collaboration has on the practice of composers and performers.

Table of Contents

List of Tables	7
List of Figures	8
Accompanying Material	9
Acknowledgements	10
Author's Declaration	11
INTRODUCTION	12
CHAPTER 1-COLLABORATION IN CONTEXT	19
1.1 INTRODUCTION	
1.2 DEFINITIONS OF COLLABORATION	
1.3 SOCIAL THEORIES AND COLLABORATION	
1.4 MODES, PROCESSES AND QUALITIES OF COLLABORATION	
1.5 COLLABORATION IN PRACTICE	
1.6 COLLABORATION AND THE ARTIST	
1.6.1 Introduction	
1.6.2 Distributive Collaboration	
1.6.3 Complementarity Collaboration	
1.6.4 Integrative Collaboration	
1.7 COLLABORATION AND MUSIC	
1.7.1 Introduction	
1.7.2 Collaboration in Pop, Rock, World and Jazz Music's	
1.8 COLLABORATION AND WESTERN CLASSICAL MUSIC	
1.8.1 Composers Collaborating	
1.8.2 Composers and Performers-Shared Views	
1.9 SUMMARY	
CHAPTER 2-PILOT STUDY	57
2.1 INTRODUCTION	
2.2 FUNCTION OF THE PILOT STUDY	
2.3 CONCEPTS EXAMINED IN THE PILOT STUDY	
2.3.1 Sketching	
2.3.2 Compositional Process	
2.3.3 Transmission and Improvisation	
2.3.4 Composer and Performer Interaction	
2.4 RESULTS OF THE PILOT STUDY	
2.5 SUMMARY	

CHAPTER 3-METHODS AND PROCEDURES 78

3.1 INTRODUCTION

3.2 THE RESEARCH CONTEXT

3.3 THE RESEARCH CONCEPTS

3.3.1 Epistemology

3.3.2 Theoretical Perspective

3.4 METHODOLOGIES

3.4.1 Phenomenological Research

3.4.2 Action Research

3.4.3 Practice-Based Research

3.4.4 Case Study Research

3.4.5 Qualitative Research

3.5 OUTLINE OF MULTIPLE CASE STUDY DESIGN

3.5.1 Case Study Questions

3.6 DATA COLLECTION

3.6.1 Interviews

Interviewer Bias

Interview Questions

Recording Interviews

Transcribing Interviews

3.6.2 Reflective Journal

3.6.3 Practice Protocols

3.6.4 Compositional Sketches, Archival Material and Artefacts

3.7 DATA ANALYSIS

3.7.1 Cases, Coding and Themes

3.7.2 HyperRESEARCH-Qualitative Data Assessment Software (QDAS)

3.8 REPORTING THE RESEARCH

CHAPTER 4-CASE STUDY COLLABORATION 112

Paul Roe and Stephen Gardner

4.1 INTRODUCTION

4.1.1 Context: Paul Roe and Stephen Gardner

4.2 MEETING ONE: FOREWORD

4.2.1 Atmosphere and Social Context

4.2.2 Experience of Collaboration

4.2.3 Transmission, Notation and the Effectiveness of Practical Work

4.2.4 Summary of Issues: Meeting One

4.3 MEETING TWO: FOREWORD

4.3.1 Communication and Collaboration

4.3.2 Creative Process and Collaboration

4.3.3 Mediation and the Musical Score

4.3.4 Summary of Issues: Meeting Two

4.4 MEETING THREE: FOREWORD

4.4.1 Collaboration and Mutuality

4.4.2 Interpreting Symbols

4.4.3 Summary of Issues: Meeting Three

4.5 MEETINGS OVERVIEW

4.6 FINDINGS IN RELATION TO STUDY PROPOSITION

4.7 SUMMARY

CHAPTER 5-CASE STUDY THEMES, PART 1 _____ **139**

5.1 INTRODUCTION

5.2 COMMUNICATION AND SOCIAL CONTEXT

- 5.2.1 Ed Bennett and Paul Roe
- 5.2.2 Jane O’Leary and Paul Roe
- 5.2.3 Rob Canning and Paul Roe
- 5.2.4 Ronan Guilfoyle and Paul Roe

5.3 MODES OF COLLABORATION

- 5.3.1 On Working Together
- 5.3.2 Collaborative Dialogue in Various Contexts
- 5.3.3 Challenges: Prescription, Ownership and Institutional Support

5.4 COLLABORATION AND CREATIVE PRACTICE

- 5.4.1 Development of Skills and Awareness
- 5.4.2 Learning from Each Other and Mutual Appropriation
- 5.4.3 Prompting Creativity through Collaboration

5.5 COLLABORATION AND WORK

- 5.5.1 Shared Visions of New Music
- 5.5.2 Praxis: Composition and Performance

CHAPTER 6-CASE STUDY THEMES, PART 2 _____ **168**

6.1 INTRODUCTION

6.2 NOTATION

- 6.2.1 Aesthetic Meaning and Notation
- 6.2.2 Notational Ambiguity as Creative Enabler
- 6.2.3 Collaborative Practice and Notation

6.3 IMPROVISATION

- 6.3.1 Composers’ Perspectives on Improvisation
- 6.3.2 Supple Music

6.4 COLLABORATION AS CREATIVITY

- 6.4.1 Creative Synergies
- 6.4.2 Co-Construction as Mode

6.5 TRANSMISSION: COMPOSER-PERFORMER-AUDIENCE

- 6.5.1 Hierarchy
- 6.5.2 Egalitarianism
- 6.5.3 Interdependence

6.6 SUMMARY

CHAPTER 7-CONCLUSIONS _____ **195**

Summary, Findings and Discussion

7.1 INTRODUCTION

7.2 SUMMARY OF RESEARCH

7.3 RESEARCH FINDINGS

- 7.3.1 Pilot Study Findings
- 7.3.2 Case Study Findings
 - How Collaboration Affects Creative Practice*
 - Transmission*
 - Modes of Collaboration*
 - Models of Good Practice*

7.4 DISCUSSION AND RECOMMENDATIONS**7.5 FINAL THOUGHTS-TOWARDS THE FUTURE****7.6 EPILOGUE****APPENDICES

 216****APPENDIX A-Email Interview with Harry Sparnaay-June 2007****APPENDIX B-Email from Tom Johnson on his experience of collaboration-December 2006****APPENDIX C-Composers' and Performer Biographies****APPENDIX D-Interview Questions****APPENDIX E-Reflective Journal Extracts****APPENDIX F-Practice Protocols Examples****APPENDIX G-Scores of Compositions****APPENDIX H- List of Performances of New Works (July 2005-December 2007)****APPENDIX I-CDs and DVD Track Listings****BIBLIOGRAPHY

 261****INTERVIEWS BY THE AUTHOR****E-MAILS AND PRIVATE CORRESPONDENCE QUOTED IN THESIS****BOOKS, JOURNALS, CONFERENCE PAPERS, NEWSPAPER ARTICLES,****CD LINER NOTES and THESES****INTERNET SOURCES**

List of Tables

Chapter 1

Table 1: Collaborative Structures

Table 2: Coordination, Cooperation, Collaboration-Contributory Factors

Table 3: Patterns of Collaboration

Table 4: Categories of Collaboration

Table 5: Sequence of Collaborative Steps

Chapter 2

Table 6: Sketching Questions-Pilot Study

Table 7: Questions on Compositional Process-Pilot Study

Table 8: Transmission and Improvisation Questions-Pilot Study

Table 9: Questions on Composer and Performer Interaction-Pilot Study

Table 10: Summary of Strategic Findings (Interviews and Questions)-Pilot Study

Chapter 3

Table 11: Research Framework

Table 12: Case Study Design and Proposition

Table 13: Case Study Criteria

Table 14: Interviews-Dates, Locations, Durations, Transcripts and Recordings

Table 15: Practice Protocols-Durations and Practice Periods

Table 16: Roe-Gardner Case Study Codes

Table 17: Subjects for Thematic Reporting (Chapters Five and Six)

Table 18: Example of Thematic Material from HyperReserch (Improvisation)

Table 19: Research Phases: Key Dates and Events

Chapter 4

Table 20: Summary of Issues from Meeting One-Case Study: *Roe-Gardner*

Table 21: Summary of Issues from Meeting Two-Case Study: *Roe-Gardner*

Table 22: Summary of Issues from Meeting Three-Case Study: *Roe-Gardner*

Table 23: Summary of Findings in Relation to Study Proposition-Case Study: *Roe-Gardner*

List of Figures

Chapter 1

Figure 1: Picasso ‘The Accordionist’ (1911) Braque ‘Le Portugais’ (1911/1912)

Chapter 2

Figure 2: Sloboda, Schema for Compositional Process 1985: 118

Chapter 4

Figure 3: Gardner ‘It’s the Hole that Kills You Not the Bullet’ (Original Sketch)

Figure 4: Gardner ‘It’s the Hole that Kills You Not the Bullet’ (Revised Sketch)

Figure 5: Gardner ‘It’s the Hole that Kills You Not the Bullet’ (bars 103-108)

Figure 6: Gardner ‘It’s the Hole that Kills You Not the Bullet’ (bars 103-108 revised)

Chapter 5

Figure 7: Bennett, 2004: Rig Sketches

Figure 8: Guilfoyle, 2005: Bars 24-37 Movement 3 ‘Music For Bass Clarinet’

Figure 9 O’Leary, 2005: opening ‘A Piacere’

Figure 10 Bennett, 2005: ‘Monster’ Page 9

Chapter 6

Figure 11 Canning, 2005: Sketch for new Bass Clarinet piece

Figure 12 Bennett, 2005: *Monster* (bars 7-12)

Figure 13 O’Leary, 2005 *A Piacere* (page 3)

Accompanying Material

The recorded audio and video examples are included as three separate discs attached to the covers of the thesis.

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Author's Declaration

This thesis is the culmination of four years of study undertaken at the University of York. The research presented was conducted on an individual basis. Unless referred to in the text, this work is the author's and was prepared specifically for the purposes of submitting for a Ph.D. This writing has not been presented elsewhere or used for other purposes.

Paul Roe

Dublin, Ireland.

23 October 2007

INTRODUCTION

I remember thinking to myself, ‘How the hell am I going to write about what just happened?’ I had just come out of a collaborative session with the composer Stephen Gardner in December 2004. The session had been great fun and tremendously productive for us both. We chatted, drank cups of tea and smoked cigarettes while we worked on Gardner’s new piece for bass clarinet. We did this informally by playing sketches, listening to recordings and having a general discussion. During this session there was a real creative frisson or ‘flow’, characterized by energized focus and full collaborative engagement. It was a seminal moment in the research. I realized in a very practical way the significance of collaboration between composer and performer, but I also recognized the complexity inherent in reporting such a process. This thesis, and its supporting material, addresses a series of questions in relation to collaborative processes. It is a personalized narrative, revealing in text, image and sound a research journey about relationships and the importance of collaboration between composer and performer.

This research negotiates a careful path through a range of topics including improvisation, notation and transmission. Other authors have examined these subjects as distinct conceptual entities. In the context of this research, however, these subjects, and others, are discussed in relation to collaboration between musicians. The thesis examines how collaboration affected the creative practice of a given performer (the author) and five established Irish composers. Key questions will be discussed concerning the transmission of music, the various types of collaboration possible and models of good collaborative practice. This liminal world of collaboration is characterized by ambiguity, openness and indeterminacy. As a concept, collaboration is a rejection of modernist idealism and is a metaphor for our post-modern world, where historically fixed categories are breaking down. In western classical music, composers and performers have traditionally operated in separate domains, with an artistic hierarchy typically placing composers above performers. This separation, brought about by cultural heritage, poses challenges for collaborative

engagement between these musicians, since collaboration by definition invites non-hierarchical attitudes and practices. To reflect on collaboration is to provide both context and practical experience to elucidate the challenges and potential inherent in post-modern collaborative practice. The present study will examine the literature on collaboration, demonstrate a methodological framework for investigation and provide a diverse narrative of a particular research journey.

The field of enquiry in relation to creative processes in collaboration is not wide, with only a small number of authors addressing this area directly. However, authors such as John-Steiner (2000), Miell and Littleton (2004) and Sawyer (2006) have considered the topic and their works were particularly important in this investigation, as they provided a context in which to place this research. More broadly, the area of learning and thinking as social process, in contrast, is increasingly being investigated in a range of fields, including science and business. New models of collective engagement have been proposed by a variety of commentators including Montiel-Overall (2005), Argyris and Schon (1974) and Pollard (2005). This community of commentators has a diverse membership, including philosophers, social scientists, educators, organizational theorists and educators. They share a common understanding that the world we live in is rapidly changing, with modes of work and practice being constantly evaluated and adjusted. The consensus amongst these scholars is that individualism is being replaced by social interdependence and that separate lives in the twenty-first century are becoming increasingly interconnected. The concept of 'biodiversity', from the environmental movement, represents this connectedness and can also be considered in relation to culture, where eclecticism and dialogue assist in framing new artistic discourses. As John-Steiner has indicated: 'It is through joint activities and partnerships that we confront our shifting realities and search for new solutions' (John-Steiner, 2000: 3).

The importance of cooperative work across many strands of life is evidenced by the development of new terminologies that refer to this collective domain. Phrases and terms such as 'joined-up thinking', 'shared visions', 'mutual appropriation', 'co-elaboration' and 'collaboratories', indicate a move towards more integrated ways of thinking and working. In the arts, the changing lexicon indicates the promotion and development of social processes, with terms such as 'interdisciplinarity', 'cross-arts'

and ‘interactivity’ becoming more common. However, despite increasing consideration of the social domain, there is significant confusion amongst many people in relation to these collective processes. What does it mean to collaborate? Are there different levels of collaboration? Is collaboration always a good thing? Are there particular difficulties with or barriers to collaboration that relate to specific contexts? The present research attempts to address some of these issues and to situate various constituents in relation to collaboration. It seeks to clarify theoretical concepts and to explore the practical application of interactive approaches.

There is as yet, no commonly accepted definition of collaboration; this thesis considers various practices and commentaries pertaining to this phenomenon. Many funding agencies in Ireland and the UK consider the practice of collaboration to be very important. Agencies such as the Arts Council of Ireland set guidelines that explicitly promote projects in which new work is developed collaboratively between composers and other artists. The British Council, too, places great emphasis on collaboration when considering funding applications. It seems most apposite to examine elements of this practice in the light of its contemporary significance. Collaborative working requires awareness, understanding and practical skills. In the course of this investigation so-called ‘soft skills’ were developed and enhanced by all the participants. These were developed experientially through practical engagement, demonstrating the effectiveness of active learning and reflective practice. These skills include emotional intelligence, problem solving, creativity, communication and intellectual flexibility. With the increasing prevalence and acceptance of collaboration at an organizational level, it is likely that composers and performers will be encouraged to work more collaboratively into the future. Musicians, and in particular composers, are often introverted by nature and so the particular demands of collaborative working can often present significant emotional challenges. It is clear, however, that these challenges are worth surmounting given the development of practical skills and the increased creative stimulation engendered by the process of collaboration, as this research indicates.

As indicated above, the field of enquiry into collaborative creativity is relatively undeveloped and the number of authors who have dealt with collaboration between composer and performer in western classical music is very small indeed.

There are tangential references in the literature to some composer-performer relationships such as Brahms and Joachim, Stockhausen and Stephens, and also Cage and Tudor. This literature, however, tends to prioritize outcomes and not the processes of engagement. Interestingly, the area of composer-performer collaboration has recently emerged as an important field of investigation, complying with recent trends in research, where interactive approaches across disciplines are being examined. Significant research is currently being undertaken by various scholars including: Goss and Leathwood (2007), Fitch and Heyde (2006) and also Hayden and Windsor (2007). The present study explores collaboration in some detail; however, although the outcomes of this research include four new works, many performances and recordings of these works (see Appendix G and H), and substantial research documentation, the focus is not the *outcomes themselves* or their musicological or theoretical aspects. Rather, the primary focus of this thesis is the *process* of collaborative engagement.

To examine this interactive process there were two prerequisites: access and understanding. I have been a member of the contemporary music ensemble ‘Concorde’ for the past seventeen years and have worked with a large number of composers during this time. This provided me with the opportunity to get to know many composers, and in turn I developed an interest in and some understanding of collaborative creative processes. As a result of this experience I had little difficulty in finding a variety of composers to work with collaboratively, as the basis for this research. I could also draw on certain skills and understanding acquired through extensive experience working in various social contexts and especially through training and practical experience in the field of Community Music. In the year 2000, I completed a Masters degree in community music at the University of Limerick, and I proceeded to work in this area for several years before taking up a college lecturing post at Dundalk Institute of Technology, teaching community music and contemporary performance.

A key aspect in the presentation of this thesis is my narrative voice. My involvement in this work as a researcher, participant and observer, and also the methodological framework chosen, underpin the importance of such a personalized account. The distortions implicit in subjectivity were balanced by a careful

consideration of research strategies and the theoretical assumptions underpinning the epistemology. Nevertheless, this study does contain a small sample group, and for this reason conclusions and findings are inherently illustrative and suggestive. In addition, the requirements of PhD research necessitate self-conscious documentation of data, and this places a natural social process in a research context with the potential for the process to be inhibited. However in my view these issues were sensitively handled and did not impede the phenomena or the research itself.

My approach to reporting and writing this thesis has been somewhat dualistic. The narrative is formal and aloof at times, and at other times quite informal and colloquial. This binary approach is designed to provide both contextual information and practice-based reporting. This method was chosen in order to provide a lively, intelligible and interesting narrative without compromising scholarship. Richardson's (1994) 'narrative of the self' provides an appropriate model for reporting this research; she refers to this form of writing as:

A highly personalized revealing text in which an author tells stories about his or her own lived experience. Using dramatic recall, strong metaphors, images, characters, unusual phrasings, puns, subtexts, and allusions, the writer constructs a sequence of events, a 'plot', holding back on interpretation asking the reader to 're-live' the events emotionally with the writer...Accuracy is not the issue; rather, narratives of the self seek to meet literary criteria of coherence, verisimilitude, and interest.

Quoted in Uptis, 1999: 221

The various chapters in this thesis bring together information from a wide range of sources including interviews and references from the literature. Chapter One explores the broad concepts of collaboration, outlining theories, definitions and models of practice. These broad concepts are then examined in the context of collaborative work in the arts, with some comments on a variety of collaborative relationships within various art forms, considered especially with regard to levels of engagement and convergence of artistic ideals. Collaboration in music is then assessed, with contextual information provided about a wide range of collective musical practices in a variety of genres. Finally, collaboration in the context of western classical music is considered-in particular how this relates to the specific practice of composers and performers.

Chapter Two discusses the pilot study, and describes the significance of this study to the development of the research. The pilot study provided an opportunity for inspecting nascent research questions and methods. Ideas and processes were explored in a non-prescriptive fashion, allowing for substantial learning that subsequently informed the research journey. Results from the pilot study provided the knowledge and understanding needed to design an appropriate methodological framework and related research procedures.

Chapter Three looks at the methods and procedures adopted for the research. A brief summary of the background to this study is provided, with some initial comments on assumptions made concerning the research concepts and theories. A variety of methodological approaches were applied in this study, involving a range of practices and procedures that are clearly outlined. These approaches are elucidated in some detail, and the attendant procedures carried out in the fieldwork are explained. Substantial data was collected in the course of this fieldwork and the analysis and reporting of this data are clarified in the course of this chapter.

A case study of collaboration between the composer Stephen Gardner and myself is the subject of Chapter Four. This case study was one of five case studies undertaken as part of this research. However, the work with Gardner is individually reported in a separate chapter in order to demonstrate some detailed aspects of the fieldwork common to all the cases. I felt it was important to give a detailed narrative of one of the studies, to convey key aspects of a collaboration representative of all those in the research. This textual description is supplemented with some audio extracts. The questions posed and procedures adopted were distilled from the pilot study and structured appropriately for the methodological frameworks chosen.

The two following chapters (Chapters Five and Six) detail thematically specific issues of relevance to the initial research questions. These themes include the following:

- Communication and Social Context
- Modes of Collaboration
- Collaboration and Creative Practice

- Notation
- Improvisation
- Collaboration as Creativity
- Transmission: Composer-Performer-Audience

These topics are explored across all of the case studies with all five composers: Ed Bennett, Rob Canning, Stephen Gardner, Ronan Guilfoyle and Jane O’Leary. Relevant text and audio examples illustrate salient points.

The final chapter sets out to summarise the core issues at the heart of the research discussed in this thesis. A clear outline is presented of what was planned, what happened and what was discovered in the course of this investigation. The findings are presented, with a discussion and recommendations for the future. This thesis is supplemented by audio and video documentation: a DVD and CD that includes video and audio extracts from the collaborative sessions with the aforementioned composers, and also a CD recording of the pieces composed for this research, the full scores of which are presented in Appendix G.

CHAPTER 1

COLLABORATION IN CONTEXT

1.1	INTRODUCTION
1.2	DEFINITIONS OF COLLABORATION
1.3	SOCIAL THEORIES AND COLLABORATION
1.4	MODES, PROCESSES AND QUALITIES OF COLLABORATION
1.5	COLLABORATION IN PRACTICE
1.6	COLLABORATION AND THE ARTIST
1.6.1	Introduction
1.6.2	Distributive Collaboration
1.6.3	Complementarity Collaboration
1.6.4	Integrative collaboration
1.7	COLLABORATION AND MUSIC
1.7.1	Introduction
1.7.2	Collaboration in Pop, Rock, World and Jazz Music
1.8	COLLABORATION AND WESTERN CLASSICAL MUSIC
1.8.1	Composers Collaborating
1.8.2	Composers and Performers-Shared Views
1.9	SUMMARY

1.1 INTRODUCTION

This chapter will explore broadly some of the definitions, theories, modes and concepts relating to collaboration in general. Specific aspects of collaboration will be examined in relation to arts practice and, more particularly, musical issues. These will provide a contextual framework for this thesis but will also offer a broad review of some of the literature on collaboration.

‘Together we create our futures’ (John-Steiner, 2000: 204). In this, the last line of John-Steiner’s seminal work, ‘Creative Collaboration,’ we find a forward-looking statement that is characteristic of the twenty-first century. Until relatively recently the word *collaboration* had very little currency; indeed, it was predominantly used in a pejorative sense to refer to wartime collaborators with the enemy. Houston (1979: 331) notes the newness of the term, and observes that until the 1950s library catalogues had virtually no entries on collaboration. Things have moved on considerably since then, with the term used ubiquitously today to describe all manner of interactions between people, in a range of activities, both professional and personal. Many work environments use some form of the term to promote a certain egalitarian ambition, usually associated with increased productivity or innovation. For each area a particular lexicon has been developed to express a range of interactions

that resonate with individual contexts. In an era of the sound bite and the buzzword, we are accustomed to hearing about ‘joined-up thinking’, ‘mutual visions’, ‘shared interests’ and the like, which all refer to people working together.

Underpinning these developments is a fundamental philosophical shift emerging in western thinking, moving away from the ideal of the self-determined individual towards a more collective sense of community. This is evidenced politically by the increasing development of partnership governments, many of which express ecological concerns that have a flavour of collective responsibility. However, as the concept of collaboration develops in western societies, partners are required to ‘shed some of their cultural heritage,’ including the beliefs in a separate independent self and the glory of individual achievement (John-Steiner, 2000: 204). The overwhelming focus on individual attainment and personal creativity in the psychological literature of the twentieth century is still very influential in determining how our organisations are structured and how people behave within organisations. Top-down approaches are still commonplace and the attendant negative effect on individual motivation persists despite aspirations towards greater collegiality. We are in a phase of transition, especially since digital media have concurrently transformed communication, providing access for all in a globalised world. Whilst this shift is apparent, much confusion surrounds ways of moving forward collectively.

1.2 DEFINITIONS OF COLLABORATION

The word collaboration comes from the Latin *collaboratus*, past participle of *collaborare*, which means ‘to work with’ and which is itself derived from *com* (with) and *labore* (to work). The Oxford English Dictionary (1989) defines ‘collaboration’ as:

1. Work jointly on an activity or project.
2. Cooperated traitorously with an enemy.

The Webster Easy English dictionary (2007) develops this definition thus:

1. To work jointly with others or together especially in an intellectual endeavour
2. To cooperate with or willingly assist an enemy of one's country
3. To cooperate with an agency or instrumentality with which one is not immediately connected.

The difficulty is not in finding definitions, but in realizing a unifying or generally accepted understanding of collaboration. Collaboration is an emerging and developing phenomenon and definitions by their nature can be elusive and perhaps needlessly reductive. Nevertheless there are a variety of different accounts of collaboration that do at least help to locate and inform the debate. Himmelman states:

It is wonderfully ironic that the term collaboration is not well understood because it is used to describe so many kinds of relationships and activities. In a way, it suffers not from lack of meaning... but from too much meaning!

Himmelman, quoted in Montiel-Overall, 2005a: 28.

Schrage (1990) proposed a definition of collaboration as a process of shared creation, in which two or more individuals with complementary skills interact to create a shared understanding that neither had previously possessed or could have come to on their own; shared meaning is created about a process, a product, or an event. Moran and John-Steiner (2004) comment thus: 'although collaboration, cooperation, social interaction and working together are used nearly interchangeably...we hold collaboration to a higher standard'. They argue that collaboration differs from the daily exchanges that take place between people. 'Social interaction' involves two or more people talking or in exchange; cooperation adds the restriction of shared purpose and 'working together' often entails coordination of effort. 'Collaboration,' however, involves a blending of skills, temperaments, effort and sometimes personalities to realize a shared vision of something new and useful (Moran and John-Steiner, 2004: 11). The mix of terms used to describe social interactions, including 'coordination,' 'cooperation' and 'collaboration' is the subject of some concern to Pollard; he regards this free alternating of terminology as being unhelpful, with the 'term [collaboration] being cheapened... to the point where in many people's minds it's indistinguishable from cooperation and coordination, which are less elaborate and less ambitious undertakings' (Pollard, 2005). Thus there is an ongoing debate amongst a variety of commentators concerning an appropriate

definition of collaboration and the particular practices that distinguish this activity. As for many social processes, providing a comprehensive theoretical explication of this phenomenon is challenging.

1.3 SOCIAL THEORIES AND COLLABORATION

Definitions and theories of collaboration are emerging; nevertheless it is important to recognise the effect developmental theories have in the formation of social phenomena such as collaboration. Auguste Comte (1798-1857), who is often considered to be the father of sociology, considered the basis of human thought to be inherently social:

No partial intelligence can be so separate itself from the general mass...The most profound thinker will therefore never forget that all men must be regarded as co-adjusters in discovering truth.

Quoted in Sawyer, 2003: 123.

It is, however, the work of the eminent Russian psychologist Lev Vygotsky (1896-1934), whose collected works were published after his death, that provides the impetus for much of the research done in relation to collaboration. His views, that man learns through social engagement with others and that ‘knowledge construction is a social, cooperative venture’, are becoming increasingly influential in education and the study of creativity (Moran and John-Steiner, 2004: 15). Vygotsky developed the concept of learning as an experience that is socially constructed, with capable people assisting those less capable to acquire knowledge beyond their particular developmental level. Socio-cultural psychologists including Rogoff (1990) and Wertsch (1998) have built on the work of Vygotsky, and their research has focussed on developing methods for examining social interactions and processes. Sawyer refers to these processes as unpredictable and contingent, involving complex communication processes that are difficult to analyse in terms of the participating individuals (Sawyer, 2003: 122).

On the other hand, Jean Piaget, arguably the greatest developmental theorist of the twentieth century, proposed a theory of intellectual development that affirmed the importance of individual control. This concept-the individual construction of knowledge, best created by each person through the mental and physical manipulation of information (Snowman and Biehler, 2003: 47)-had a profound effect on thinking and social attitudes in the twentieth century. However, this conception is being questioned in the twenty-first century. Commentators such as Surowiecki, *The Wisdom of Crowds* (2004), and Gladwell, *The Tipping Point* (2000) have done much to question such individualism and to promote an ideology of collaborative thinking and practice. Although mutuality is gaining increased acceptance in various areas, many psychologists still focus on the biologically constricted individual, largely excluding the psychological study of collaboration. There are, however, exceptions; feminist psychologists, in particular, have developed alternatives to the individually centred approach to human growth (John-Steiner, 2000: 188). Old ideologies of independence and autonomy are being challenged and a new vision of mutuality and interdependence is being advanced, spurred on by the work of Vygotsky and the Russian literary critic Mikhail Bakhtin.

1.4 MODES, PROCESSES AND QUALITIES OF COLLABORATION

The literature offers various models relating to collaborative practice, all somewhat similar, with differences primarily relating to degree of intent, interest and involvement. The following tables summarize the different features ascribed to various interactive processes by a number of commentators including Montiel-Overall (2005b), Pollard (2005), John-Steiner (2000) and Hayden and Windsor (2007).

Montiel-Overall (2005b) discusses collaborative structures and proposes models based on a review of the literature; these are summarized in Table 1:

TABLE 1
Collaborative Structures

Coordination	This represents a common practice of groups, organizations and individuals where information is exchanged and people assist one another to make their own work more efficient. Often this involves arranging schedules and meetings to avoid overlaps in effort. This model involves minimal amounts of involvement by participants, with efficiency being key. It could however become the catalyst for a more developed relationship.
Cooperation/ Partnership	In this model, often associated with management literature, agreement is sought on goals or endeavours. These require a greater commitment than coordination, with an end product often an outcome of the working arrangement. Participants often come together to share resources, space, time and ideas. Confidence and trust in working together are developed over time but do not require deep commitment, intensity of communication, or depth of co-planning by participants. There is an underlying philosophy of teamwork, cooperation and networking, with some sense of interdependence. However cooperation does not necessarily imply shared power or an equitable division of authority.
Integration	This model of collaboration is the most involved and intense. Participants are involved in shared thinking, shared planning and shared creation. Collaborators share responsibility, and conceptualisation is a joint initiative. Partners work closely together and develop a synergy that allows them create together. The distinguishing characteristic of this model is that partners expand their individual potential and create jointly what would be beyond their capacity individually.

In Pollard (2005) the classification is similar to Montiel-Overall, with the types of relationships defined as coordination, cooperation and collaboration. He assigns various contributory factors to each type in relation to preconditions for success, enablers, impact of approach, desired outcomes, optimal application, appropriate tools, degree of interdependence and finally degree of latitude. This model is summarized in Table 2:

TABLE 2
Coordination, Cooperation, Collaboration–Contributory Factors

	Coordination	Cooperation	Collaboration
Preconditions for success	Shared goals. More than one person involved, with all understanding who needs to do what by when.	Shared goals. More than one person involved. Mutual trust and respect. Acknowledgement of mutual benefit of working together.	Shared goals. Dynamic process with a sense of belonging and commitment. Mutual trust and respect. Complementary, diverse skills and knowledge with intellectual agility.
Enablers	Problem resolution mechanism.	Knowledge sharing and frequent meetings with clear role definitions.	Right mix of people. Good facilitators. Experience of collaboration.
Impact of approach	Avoids overlaps in individuals' assigned work.	Mutual benefit obtained by sharing work.	Achieves results that the participants would be incapable of accomplishing alone.
Outcomes	Efficiency achieved with results meeting objectives.	Efficiency achieved plus savings in time and cost.	Innovation, extraordinary results and collective sense of accomplishment.
Optimal application	Harmonizing tasks, roles and schedules in simple environments and systems, e.g. implementation of specific project.	Solving problems in complicated environments, e.g. marriage	Enabling the emergence of understanding and the realization of shared visions in complex environments, e.g. jazz, theatrical improvisation and co-creation.
Appropriate tools	Project management tools, schedules, roles, GANT charts and action list.	Systems thinking. Analytical tools including root cause analysis.	Appreciative inquiry, open space meetings, protocols, conversations, stories.
Degree of interdependence	Basic.	Considerable.	Substantial.
Degree of individual latitude	Basic.	Considerable.	Substantial.

Vera John-Steiner (2000) proposes a form of classification that differs from both Pollard and Montiel-Overall, but the characteristics of the individual categories share similarities with the earlier models. Her description is less prescriptive, indicating that collaboration occurs in many guises without the necessity for an overly deterministic and rational definition. A summary of the attributes she proposes is given in Table 3.

TABLE 3 Patterns of Collaboration	
Distributed collaboration	This practice is widespread, taking place in casual settings and also more organized contexts. Included amongst these are conversations at conferences, electronic discourse communities and artists sharing the same space. In these situations the participants explore ideas and thoughts and also exchange information. These roles are informal and involuntary. Participants share common interests and some new personal insights may accrue
Complementarity collaboration	This is the most widely practised form of collaboration. It is based on complementary expertise, discipline knowledge, clear roles and temperament. It is characterized by a clear division of labour based on expertise. ‘The insights that collaborators provide for each other may pertain to their craft, to their respective domains, or to their self-knowledge as creators’. This category sees a greater element of mutual appropriation in which shared experiences sustain the partners’ creative endeavours (John-Steiner, 2000:198). Yo-Yo-Ma’s work with choreographers and other artists is an example of this pattern of collaboration.
Family collaboration	This pattern of collaboration shares many of the characteristics of complementarity but also brings a greater degree of intensity because of the developed relationship. This form is characterized by modes of interaction in which roles are flexible and may change over time. Levels of independence, dependence and interdependence shift and develop depending on skill levels and experience. Whilst this particular form of collaboration is often associated with familial relationships, it can also apply to groups that work very closely together and in which close socialization is a key dynamic. These groups often create their own particular culture with distinctive customs, jokes and even a private lexicon
Integrative collaboration	These partnerships are the most intensely productive, with innovative and new forms often resulting from the interactions. In some cases these collaborations can result in a transformation of the domain, with new practices and concepts emerging. These relationships require prolonged periods of committed activity and thrive on risk-taking, dialogue and shared vision. They are motivated by the desire to transform current knowledge, styles or artistic approaches into new versions. Picasso and Braque offer an example of an integrated, transformative collaboration in their joint creation of the artistic movement known as Cubism.

Finally, some further categories of collaboration are discussed in Hayden and Windsor (2007). Based on the work of Argyris and Schon (1974), these categories were specifically applied in a musical context in a multi-annual research project undertaken by the aforementioned authors. Hayden and Windsor suggest that in western classical music the ‘traditional separation of performance and composition

may promote a tacit limit on collaborations of a more involved kind' (2007: 30). The categories they propose are summarised in Table 4:

TABLE 4 Categories of Collaboration	
Directive	The notation serves the standard purpose, as instructions provided by the composer for the musicians. The hierarchy of composer and performer(s) is maintained with the composer completely determining the performance through the score. Instrumentation for pieces in this category tends to be acoustic and made up of conducted groups. The collaboration in such circumstances is limited to pragmatic issues in realization.
Interactive	The composer is involved in more direct negotiation with fellow musicians. The process is more interactive, discursive and reflective, with some input from collaborators, but ultimately the composer is still the author. Some aspects of performance are 'open' and not determined by the score. Works in this category tend to combine notation, acoustic instruments and electronic equipment.
Collaborative	The music is developed through collective decision-making. There is no hierarchy of roles. The resulting pieces either have no traditional notation or use notation that does not define the formal structure. A single composer does not determine decisions of structure; they are controlled, for example, through live improvised group decision. The pieces that fit into this category often use electronic media as well as acoustic instruments

1.5 COLLABORATION IN PRACTICE

The classification of different patterns of interaction as described above provides a broad conceptual picture of collaboration. The following section considers aspects of collaboration in the more limited domain of professional practice.

Collaborative projects often evolve with a level of richness that individual efforts could not achieve (McCoy, 2000: 38). The benefits accruing from joint

processes are substantial, but the working methods associated require an equally rich and diverse range of skills in order to be effective. These skills entail emotional intelligence and substantial inter and intra-personal understanding. Personal awareness and attitude is a key to effective mediation, where openness, integrity and honesty are important enablers of the process. Clearly domain-specific skills are also important components in professional collaborations. For fully developed collaborations the level of interaction and involvement is substantial; this arises when people come together to share expertise in an effort to construct innovative ways of proceeding. Montiel-Overall suggests that ‘through the process of working together and thinking about how to integrate individual ideas a new understanding evolves that could not come about through individual effort’ (Montiel-Overall, 2005b). An important component in developing these coherent forms of interaction is mutual understanding of a shared language, especially when partners are from different disciplines.

Having an established and developed creative relationship can immeasurably increase imaginative discourse. Motivation is improved, creative risks are taken and the potential for ‘creative flow’ is increased. This concept of ‘flow’ is usually associated with individuals in a heightened state of awareness, where subjective feelings of creative fluency and attainment of goals seem to come naturally. In his seminal work *Flow: The Psychology of Optimal Experience* (1990), the psychologist Mihaly Csikszentmihalyi proposed that when people are in the flow state, they are absorbed in an activity where action and awareness merge. Although flow can be achieved in individual experience, the potential for achieving creative ‘flow’ is significantly enhanced in developed forms of collaboration. The study of group flow has been neglected by researchers and yet is clearly an important part of collective creativity (Sawyer, 2006: 158). This is particularly the case with jazz performance where musicians inspire each other to transcend routine practice and propel innovative action. Whilst this phenomenon is unpredictable and intangible the conditions pertaining to it are consistent with developed collaborations.

The author Elizabeth Creamer has studied academic collaborative processes, examining how participants work together and negotiate differences. Her descriptions of the steps involved in collaborative engagement are instructive and assist the

understanding of potential routes towards effective collaboration (Creamer, 2004: 556-571). These steps are presented in Table 5:

TABLE 5 Sequence of Collaborative Steps	
Step 1 Dialogue	<p>In this first stage collaborators become immersed in dialogue. Features include interaction and exchange of ideas. Focus is on discussion and participants gain an understanding of each other's work</p>
Step 2 Familiarity	<p>This stage represents the process of engagement, where participants gain more detailed information about their partner's expertise. Much learning occurs through mutual engagement and appropriation of ideas. These do not necessarily lead to conceptual change at this point.</p>
Step 3 Collective consciousness	<p>Central issues and core concerns are internalized by collaborators. This results in a more nuanced and complex vision of the subject under study. At this point the collaboration often begins to initiate conceptual change.</p>
Step 4 Engaging differences in perspectives	<p>Collaborators explore differences of perspective and the implications these differences have on the domain. All collaborators do not achieve this step. It is possible to learn about others' points of view (familiarity) without developing new elements in their own way of seeing and thinking, to incorporate a more complex understanding (collective consciousness) to produce new insights that could lead to the creation of new knowledge (synthesis).</p>

The development of new and sophisticated systems of collaboration is being fuelled by developments in the digital world. The increasing availability of broadband connections has the potential to stimulate and support creative collaboration at a distance; indeed, the internet was motivated first by research groups wishing to extend their collaborations (De Laat and Lally, 2004: 127). This online world provides a complex matrix of collaborative possibilities which of themselves necessitate new modes of human interaction. O'Hear and Sefton-Green suggest that 'learning is collaboration and collaboration is learning,' and that it is impossible to distinguish

between the processes of participation, interaction and creative activity. The future is charged with potential (O’Hear and Sefton-Green, 2004: 124).

1.6 COLLABORATION AND THE ARTIST

1.6.1 Introduction

A common perception is that an artist is a person who separates the self from society in order to reflect and comment artistically on that same society. This notion of the isolated artist as a solitary figure is embedded in western culture and has developed since the Renaissance, when the emphasis on individuality and personal style began to emerge. In the twentieth century a focus on subjectivism and the rights of individuals underpinned western cultural values that promoted self-determination and individualism. This however hides the reality of knowledge construction and artistic endeavour in which relationship and connection is vital. For John-Steiner artistic forms and ideas are generated from joint thinking, significant conversations, and from shared struggles. She states:

Productive interdependence is a critical resource for expanding the self throughout the life span. It calls for reconsidering theories that limit development to a progression of stages and to biologically pre-programmed capabilities. The study of partnered endeavours contributes to cultural-historical and feminist theories with their emphasis upon the social sources of development, mutuality, and the generative tension between cultural-historical processes and individual functioning.

John-Steiner, 2000: 191.

Many artists have long since recognised the significance of interaction and interdependence as important indicators of creative growth and development of form. Even iconoclastic figures including Samuel Beckett and John Cage understood the importance of the collective; although considered profoundly individualistic and original, their work was influenced, enhanced and developed through their ongoing

involvement with other artists. Artistic endeavour is inherently referential, responsive and social. Indeed, the transformation of forms and creative domains depends on joint investigation and the recognition of the interrelatedness of mankind and nature. Integrative collaborations are at the heart of many significant developments in all spheres of life, including business, science and in particular the arts. An example of the transformative power of integrative working is represented by the work of the ‘Cubists’ in the early part of the twentieth century, where close working relationships between various artists, especially Picasso and Braque, provided a foundation for the complete transformation of the visual arts. As John Berger has indicated, ‘for the Cubists the visible was no longer what confronted the single eye, but the totality of possible views taken from points all round the object (or person) being depicted’ (Berger, 1972: 18). In fact, Cubist art, with its multiple perspectives provides an intriguing metaphor for the phenomenon of collaboration itself, in which the individual perspective represents an inherently incomplete view; everything exists in relationship.

The examination of collaboration and artistic partnerships has been neglected until recent times. In 1981, the psychologist and creativity researcher Howard Gruber noted the paucity of research in this area. He suggested that far too little is known about how artists work together; collaborations such as those of Marx and Engels, Russell and Whitehead, Wordsworth and Coleridge, Picasso and Braque are worthy of examination. Gruber went on to suggest that it is interesting to consider the way people work together retaining their individuality while combining their efforts in something that transcends them both (Gruber interviewed by Gardner, 1981). Gruber then explored collaboration in some detail in his work *Creative People at Work* (1989). The tension between individual ego and the collective is a recurrent theme of collaboration in the arts. As with collaborations in other spheres of life the variety and intensity of interactions in the arts provides a picture of a richly diverse and productive phenomenon.

The following three sections explore specific aspects and examples of collaboration in the arts, using the typology proposed by John-Steiner in Table 3 above.

1.6.2 Distributive Collaboration

The level and intensity of involvement in working relationships is often replicated in the work that is produced. The author Paul Kaiser refers to ‘Conway’s Law’ to explain this effect; he paraphrases this law thus, ‘a group’s communication structure replicates itself in the structure of the works they create’ (Kaiser, 2004: 1). Various modes of basic or ‘distributive’ creative relationships are employed to avoid the breakdown of working relationships and clashes of ego. Such pragmatic steps are often the foundation for effective collaborative involvement that can then develop beyond the initial, cautious stages of ego preservation. Kaiser suggests that in the early fifties John Cage and Merce Cunningham engaged in these basic collaborative strategies, prioritizing separation in order to avoid fragmentation. Each artist created his own part independently, often uniting their work only when it was almost complete. The overt explanation for this working method was, avoiding ‘the limiting preconceptions of the conscious mind,’ but the unstated motivation was more about avoiding clashes of ego, ‘a Zen-like approach of collaborating through non-collaboration’ (Kaiser, 2004: 1). Nevertheless the influence of both Cunningham and Cage on each other and their fellow collaborators was substantial and profound. Both artists worked with many visual artists including Johns, Warhol and Rauschenberg. Cage’s ongoing influence and his challenges to assumptions about the function of music continue to inform practice both philosophically and practically. His attempts to ‘free one’s actions from individuality’ (Schwartz and Godfrey, 1993: 214) and the tyranny of the ego stemmed from a desire to avoid the subjugation of art to theories and individual emotions. Cage’s aspiration ‘that someday global humanity might live with pleasure in anarchic harmony – in mutually consensual, non-hierarchical enterprise’ (Cage-Retallack, 1996: xxix) represents an ideal that is consistent with the ameliorating effects of the most effective artistic collaborations.

Samuel Beckett, like Cage, had a profound effect on artists in the twentieth century and-again like Cage-shared his vision with many artists in various distributive collaborations. These relationships were influential but were also mediated with some circumspection, maintaining a distinct and individualistic integrity. Beckett engaged in a series of basic artistic collaborations in the form of his involvement in a series of

livres d'artiste (artist's books). These artists' books contained text supplied by Beckett with images produced by another artist. Over thirty books have been produced this way, with Beckett's agreement and involvement. Dillon indicates that the most important of these collaborations is *Foirades/Fizzles*, the book Beckett published with Jasper Johns in 1976. Johns had asked for scraps of abandoned work to which he could respond. In turn Beckett supplied five prose fragments that preserved the essence of his craft in 'polished examples of his severely attenuated late prose style' (Dillon, 2006: 70). Johns' images respond to these words with an equal measure of individuality, which for all their reflexivity, relate only obliquely to Beckett's words.

Similarly, Beckett's oft-cited 'collaboration' with Morton Feldman was an artistic relationship of some distance. Ruch has asserted that this relationship is often 'inaccurately' reported as collaboration. He indicates that Beckett and Feldman did discuss Feldman's work *Neither* at its inception, but there was little communication between them during its composition. 'While this seems a bit surprising, and perhaps even a bit disappointing, the numerous parallels between their styles and philosophies suggest that a more traditional collaboration might have been superfluous' (Ruch, 2001). Ruch refers to their working relationship as more of a 'co-elaboration' than collaboration, a work involving two like-minded artists focussed on a single theme. Knowlson, in his biography of Beckett confirms the obliqueness of this artistic relationship, relating the conversation between Beckett and Feldman at their first meeting:

He [Beckett] was very embarrassed-he said to me, after a while: 'Mr. Feldman, I don't like opera'. I [Feldman] said to him, 'I don't blame you!' Then he said to me 'I don't like my words being set to music,' and I said, 'I'm in complete agreement. In fact it's very seldom that I've used words. I've written a lot of pieces with voice and they're wordless'. Then he looked at me again and said, 'But what do you want?' And I said 'I have no idea!'

Knowlson 1996: 97.

Beckett did write a text for Feldman, but he was completely unaware of the composer's music at the time this text was written. This enigmatic approach to artistic relationship is in keeping with Beckett's art of subtraction and attenuation.

1.6.3 Complementarity Collaboration

Both Cage and Beckett adopted a pragmatic approach to collaboration, involving strictly limited roles, parallel processes and self-determination. This approach reflected the integrity and philosophies of the artists involved. Many other artists, however, have engaged in more complementary collaborations that involve a greater sense of mutuality. These relationships are characterised by joint exploration and the sharing of experiences and resources. A greater sense of ‘we-ness’ is involved, in which emphasis is on dialogue and not on simultaneous monologues. The designer and director Robert Wilson and composer Philip Glass, worked closely together on the critically acclaimed opera *Einstein on the Beach* (1976) in an example of complementarity. They devised a basic framework of themes, durations and acts, but each worked on his own part independently. Ultimately neither the music nor the staging had to be subordinate, merely illustrating the other; both addressed and embodied the same ideas (Kaiser, 2004: 3). This five-hour opera with its plotless libretto and hypnotic music proved to be a huge creative success for both Glass and Wilson. Such was the level of collaboration between these artists that there is often confusion as to the author of this work, which is effectively an opera with libretto and direction by Wilson, scored by Glass. Intriguingly both Cage and Beckett were major influences on Glass, confirming the overlapping nature of collaborative categories. Glass referred to these influences:

One especially memorable experience for me was working on Samuel Beckett’s *Play*... Each time I viewed it, I experienced the work differently... Beckett’s *Play* doesn’t exist separately from its relationship to the viewer, who is included as part of the play’s content. The power of the work is proportional to the degree to which we succeed in personalizing it. Extending this theory into other realms we might venture that art objects only become meaningful when there are people to experience them. This was very much shared by the world of musicians and artists around me. Certainly I had been prepared for it by John Cage’s book *Silence*, which I had read as early as 1962.

Glass, 1995: 35-7.

1.6.4 Integrative Collaboration

Integrative collaborations involve a deep level of understanding, trust and awareness. This level of involvement requires substantial commitment, involving prolonged periods of shared creative activity and dialogue. Often these relationships produce innovative works and methods of practice, and at times the domain within which the partners' work is transformed. 'The juxtaposition and joint exploration of ideas are crucial for constructing a new paradigm in art and science' (John-Steiner, 2000: 65). This level of understanding, requiring close proximity and intense communication and functions best after years of working together. Gilbert and George, and also Picasso and Braque, represent two distinctive examples of integrative artistic collaboration that challenged and transformed traditional arts practice.

Gilbert and George (Gilbert Proesch and George Passmore) have worked almost exclusively as a partnership for the past forty years. Originally considered performance artists, they are perhaps best known for their photomontages. They frequently appear in public wearing matching business suits and are almost never seen individually. 'For forty years they have maintained their seamless double-act, walking in step and talking in antiphon, all clothes, habits and opinions synchronised, all sentences prefixed by the regal "we". They are never off-duty. Even spotted on the top deck of a bus, they are seen waving graciously in unison' (Leris, 2007). This repudiation of self, subsumed into a collective, is an extreme form of collaborative relationship—a self-conscious duality that is an artistic statement as much as a mutually conceived, integrated collaboration. Nonetheless, this powerful act of personal dissolution challenges fundamentally the normative individualism associated with art. The conviction and commitment Gilbert and George bring to their artistic vision challenges the existing paradigm of personality and the separation of art and life. Green has proposed that their 'refusal to take time out to be anything other than living sculptures' is a strategic means of 'shedding the traditional signs of unwanted artistic personality...and the limited horizon of the concept of identity itself' (Green, 2000: 36 and 45).

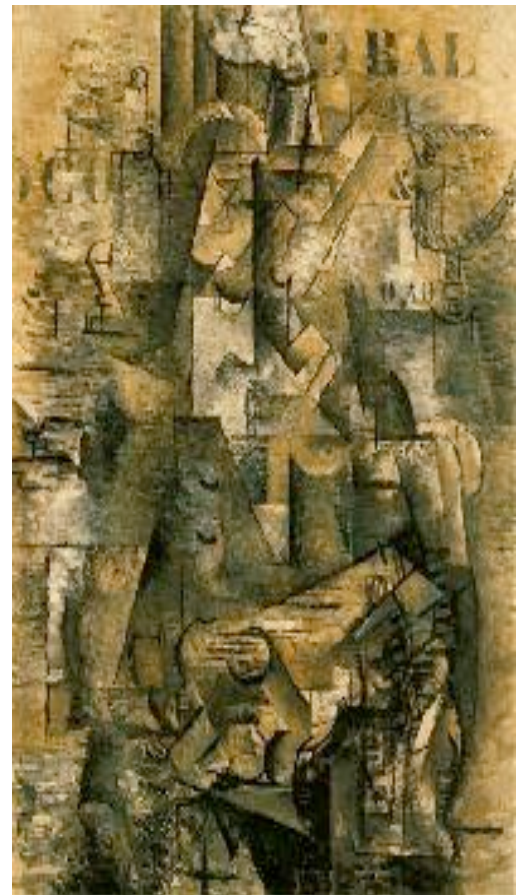
Pablo Picasso and Georges Braque worked very closely together over a number of years. Their work demonstrates how the creation of new forms of expression that challenge tradition thrives on the dynamics of interaction and collaboration. Their collaboration resulted in the development of Cubism between the years 1907 to 1914, and during this period their work was so intimately connected that at times it is difficult to tell one from the other (see Figure 1 below):

Figure 1:

Picasso 'The Accordionist' (1911)



Braque 'Le Portugais' (1911/1912)



The two artists met in 1907 and soon developed a strong friendship, working closely together on their paintings. The following year the term ‘Cubism’ was first used, after an exhibition of Braque’s work. Over the next six years both artists worked very closely together, at times meeting each day to discuss and critique each other’s work. Picasso spoke of their relationship being like a marriage, ‘a kind of laboratory research from which every pretension or individual vanity was excluded’. Braque spoke of ‘effacing our personalities to find originality’ (Richardson, 1991: 236-238). Their collaboration changed the world of painting, initiating an altogether fresh view of form and perspective. John-Steiner makes the point that,

the partnership of Braque and Picasso was an integrative collaboration, which transformed both the field and the participants. In such collaboration partners frequently suspend their differences in style. While creating a new vision, they can experience a profound sense of bonding.

John-Steiner, 2000: 70.

1.7 COLLABORATION AND MUSIC

1.7.1 Introduction

Music making is inherently social and lends itself to collaboration, perhaps more than other art forms. Elaborating on the roots of music as a collaborative social ritual is the aspiration and intention behind many artists who work in music (Weinberg, 2005: 23). This universal and fundamental human activity connects people across barriers of language, age and race. It promotes ‘positive interpersonal attributes and participation enables one to be empathetic with people of differing social and ethnic backgrounds’ (Madsen, 2002: 150). At the heart of music is human action and interaction; Small refers to the act of music making as ‘musicking’. For Small the core of ‘musicking’ is performance; ‘it seems to me that the place to start thinking about the meaning of music and its function in human life is with performing’ (Small, 1995: 3). In a lecture entitled, ‘Musicking: A Ritual in Social Space’, he suggests further that music, and the performance of it, is about

relationships, and that by taking part in music we have an opportunity to experience a richly complex matrix of relationships:

The act of musicking brings into existence among those present a set of relationships...not only between the humanly organized sounds...but also in the relationships that are established between person and person within the performance space. These relationships stand in turn for relationships in the larger world outside the performance space...between individual and society, humanity and the natural world and even the supernatural world as they are imagined to be by those taking part in the performance. Those are important matters, perhaps the most important in human life.

Small, 1995: 5.

With the prevalence of scholarly texts on all aspects of music it is easy to forget that music is essentially social, experiential and ephemeral. Certain forms of music promote the centrality of performance, in which the connection between reflection, action and interaction has an immediacy that embraces all present and thus promotes a collective experience. These forms of music include jazz, rock, popular, folk and many world traditions in which transmission is primarily concerned with social interaction, collaboration and communication. This art of communication is about community and familiar expression, and identification and association with form is paramount. In such forms of music the aesthetic understanding between composers, performers and audience is generally well balanced. Collaborative engagement is a natural process within which creative relationships are flexible and emergent. Roles shift and change, depending on context and necessity, and working collectively needs little mediation. These are essentially social and collaborative music genres where participation, however humble, is 'interwoven with extra-musical activities and events and is part of the complex texture of life' (Károlyi, 1998: 5).

In western classical music, however, the clear distinction in roles between composer, performer and audience has done much to inculcate an attitude of separation and distance between musicians and audience. The formality and professionalism that is often associated with this genre of music impacts negatively on integration. The centrality of the 'musical work concept' in this music does much to create hierarchies that mitigate against mutuality and these have a regulative function

that informs our thinking about the music, its nature and purpose and also the relationship between composers, scores and performances (Goehr, 2000: 202).

However, musicians and academics are challenging this separation, and a new era of shared thinking and practice is emerging. Renshaw has suggested that:

We need for all musicians (and managements) to see, feel, understand and have the motivation to explore connections. These links between - (a) performer, composer and audience (b) professional musicians and community (c) classical and popular music (d) European and World music (e) music and other art forms (f) traditional sounds and music technology (g) interpretation and creativity (h) critical reflection and action (i) mind and body - all need re-evaluation.

Renshaw, 1995: 255.

This changing landscape is informed by developments in community music and participatory music-making, with many music organizations and institutions increasingly promoting ideals of 'joined-up' practice through various strategic and policy initiatives. Reports such as *'Joining-In'* by Everitt (1997) are providing documentary evidence of this paradigm shift. All of this is in keeping with a philosophical shift away from the individualism of the twentieth century and towards an era of community in the twenty-first.

1.7.2 Collaboration in Pop, Rock, World and Jazz Musics

Rock and popular musics are essentially collaborative genres. In these forms music is composed, improvised, performed, assessed and discussed collectively. The focus is on social cohesion, cooperation and complementarity. Many groups engage in distributed (basic) forms of collaboration and do not reach levels of significant integration. However the effect of collaborations on individual members within rock and pop groups can be personally transformative, as identity is often forged from socio-musical interactions. Many of the musical forms that are developed are structured in such a way as to leave room for individual inventiveness and reflect the characteristics of the individual musicians in the group. The concept of composition cannot be separated from other informal practices engaged in, including jamming, copying, learning riffs, and transcribing. As Green suggests: 'Popular music has many

individual songwriters, but nonetheless, their end-products are nearly always the result of a combination of people and are subject to major improvisatory changes by different musicians' (Green, 2002: 44-5).

Tim Steiner refers to the practice of the rock band Captain Beefheart and the Magic Band and suggests it exhibited characteristics typical of rock groups in general:

The band was essentially collaborative. Each member had a degree of responsibility for their own creative involvement within the band...What those players would bring to the music, besides their purely technical instrumental skill, was their ability to function creatively as individuals within an ensemble that was, in turn, forged out of the interaction and collaboration of all the participants.

Steiner, 1992: 47.

Although the majority of bands collaborate extensively in all aspects of the music, much of the time this does not lead to changes in the form. However, there are ongoing exceptions to this, where certain groups, working over a long period of time, manage to transform the genre. Groups such as The Beach Boys, The Beatles and U2, have each developed new sounds and forms that have gone on to alter the direction of the genre. Such groups clearly engage in integrative forms of collaboration in which shared vision and interdependence provoke and shape the development of new styles of music.

World music: Bohlman observes that defining any music as 'World Music' can lead to 'slipping down a tautological slope'; world music is music we encounter anywhere in the world (Bohlman, 2002: xi). Considering the social influence of music and its cultural value leads inevitably to theories about the origins of music (Blacking, 1973). Music exists in all societies, and it reflects the relationships within those societies. Levels of collaborative musical activity hence vary from culture to culture. However, in many parts of the world, music is primarily concerned with the collective and with enabling individuals to come together in communal expression. It is often not 'art' music, 'to which one listens in a concert performance engulfed in private reverie' (Karolyi, 1998: 5); rather, it is functional and part of a community's daily life and experience. It is therefore intrinsically collaborative, with the nature of the collaborations reflecting the society's cultural heritage. Ethnomusicologist Ernest

Brown gives an example of collaborative music making when discussing music from the Kalahari Desert in southern Africa:

The music depends upon interaction and cooperation between a large number of people who make a whole. It's a kind of indivisible whole that they create. When you listen to the music you can't very easily pick out the individual parts, but it is the whole that makes an impression upon you. And their society is the same way. That is, you won't survive in that environment unless you cooperate and work together very closely in a coordinated way with other people.

Hast, Cowdery and Scott, 1999: 6-7.

Similarly, social interaction and collaboration is important in the music of the Ganga and Becarac of the Bosnian Highlands and also in music from the Tuvan landscape; interaction, communication and coordination of effort are key. Despite a long history of music making within these communities, the aspiration is rarely towards transformation of musical forms or artistic statements; rather, the prevailing imperative is towards social cohesion and communal expression. This often comes about through coordination of effort and clear role distinction. Objectively this can appear as though the level and intensity of collaborative engagement is developmentally basic. However, as music is such an integrated form of community expression in many of these settings, the necessity for ritual and personal transformation predominates, with music a means and not an end.

Jazz: Not unlike the term 'World Music', 'jazz' also carries with it the weight of many possible interpretations. 'Every single person who is acquainted with jazz has a different interpretation of what it is and what it should be... it's a barometer of the age' (Guy, quoted in Peterson, 2006: 124). Nonetheless, jazz has had an enormous influence throughout the world of music. For a western musician, perhaps the greatest gift of jazz was to 'revive something almost extinct in occidental music: it reminded him that performing music and creating music are not necessarily separate acts' (Bailey, 1992: 48). Indeed, jazz is intrinsically collaborative in all its guises, from structural considerations to social interaction and audience reception. All manner of collaborative forms are manifest in this genre. Seddon refers to some of these layers of engagement:

Instructional modes are adopted during the rehearsal of a piece...Cooperational modes are adopted when developing the cohesive nature of a piece and collaborative modes are adopted for developing creative aspects of the piece.

Seddon, 2004: 75.

Collaboration in jazz can be manifested in the following ways: (a) the coordination of individuals' effort to attend to particular functions, such as rhythmic support, melodic accompaniment, or soloing; (b) working cooperatively to share knowledge and solve musical problems; (c) effecting the transformation and development of innovative musical forms through integrative collaboration, such as the involvement of Miles Davis and Dizzy Gillespie in the creation of be-bop. Such interactions are embedded in the musical structures of much jazz performance. 'These structures are rarely created by an individual performer; most structures are collective group products' (Sawyer, 1999: 192-205). Although established forms (usually AABA or ABAC) can set up a clearly coordinated structure, once these formalised sections are played, there follows more 'open' sections that give an opportunity for a more complementary type of musical engagement. These improvised sections encourage mutuality whilst allowing for individual recognition. Finally, when a group of experienced musicians have worked collaboratively over a long period of time the potential for even greater integration of ideas can lead to major musical innovation that can move the tradition forward. Hargreaves has suggested that:

At its highest level, with expert performers who know one another well, and when the conditions are right, the group can take on an identity which is more than the sum of the parts: a kind of group Gestalt or musical mind is created in which the individuals' contributions are fused.

Hargreaves, 1999: 205-7.

Over the history of jazz, developments have been spurred on by significant collaborative integration, where musicians have been propelled towards innovation through interactional synchrony.

1.8 COLLABORATION AND WESTERN CLASSICAL MUSIC

Western classical music represents an enormous creative achievement for mankind. With a repository of outstanding musical works, this genre is exemplified by a tradition of creative innovation over millennia. There exists in excess of ten centuries of written music from which to derive the vast substance of the western classical music tradition. It is easy to forget that, within this tradition, contemporary practice represents a small fraction of the overall historical panoply. Scott has noted that since the nineteenth century the history of music has been assessed with a particularly romantic tinge, with emphasis on ‘the composition in itself and its place in an autonomous musical process’ (Scott, 2000: 5). But this understanding, awareness and attitude towards practice are constructs that may not epitomise or characterize wider historical context. Our cultural values and commentators condition how we think of music. As Hargreaves has suggested, ‘musical practices are strongly influenced by the social and cultural frames within which they take place’ (Hargreaves, 1999: 206). The promotion of classical music as ‘high art’ is, historically speaking, a relatively recent phenomenon which promotes separation and exclusivity. This construct, with its focus on historical artefacts (scores), has emerged in the past two centuries and is linked to many socio-cultural factors and attitudes that include work and productivity, scientific determinism, and the centrality of the individual creator.

It was not always thus. The separation that has emerged, especially between composer and performer, and extending to audience, is relatively new. Small writes that:

The subservience of the performer to the composer and to the score is a comparatively recent phenomenon. Until the end of the eighteenth century the ability to extemporise was an essential element of the skills of any musician. The great composers of the past up to the time of Beethoven saw themselves not just as composers but also as working musicians, whose duties centred on performance.

Small, 1994: 285.

Small later proposes four critical disjunctions in classical music of the twentieth century, which set it apart from previous centuries. 'These disjunctions are: between creator and performer, between producer and consumer, between classical and vernacular traditions and between composer and his potential audience' (1994: 343). At the heart of these disjunctions lies 'the ontological status of musical works' (Benson, 2003: xii). The hierarchical promotion of product over process and works over performance does little to enhance collaboration in classical music. Benson's suggestion that all music-making is 'fundamentally improvisational' seems worthy of philosophical consideration and might well help reduce attitudes of separation between composers and performers. He makes the point that:

Even though the intentions of composers can be known (at least to some extent) and should be respected, composers are not the only participants in the musical dialogue who have intentions, nor do their intentions necessarily trump the intentions of all other participants. Moreover there may be different ways of respecting those intentions.

Benson, 2003: xii.

For Korsyn, commenting on musical research, the same separation and fragmentation exists between communities of interest in musical scholarship. He talks of music scholars 'being stranded in different linguistic universes' even when talking about the same music. He proposes that we work towards a more collective vision of the future, where we can 'imagine new forms of community among musical scholars'. He echoes the comments of Benson, by suggesting we expose 'the violence with which individuals and groups police their thought'. He goes on to recommend that we should engage in play and invention, acknowledge the need for fantasy and discover ways of dealing with music that resists institutionalization (Korsyn, 2003: 10).

The promotion of specialisms is inherently limiting and creates an element of tunnel vision in creative thinking. It provides ready-made structures for individuals and groups to withdraw from invention and innovation, with increasing specificity applied to individual craft. For some performers specialisation encourages a mentality that is creatively limiting, even amongst experienced musicians. Karttunen (1999) observes, 'the role of the instrumentalist may be important' but it is rarely that of a creator. He suggests that in such circumstances the performer's role is to provide

solutions to ideas that have already been created (quoted in Fitch and Heyde, 2006: 1). The adjunctive function thus applied reduces the potential of a performer's imagination and serves to reinforce the view that the performance is interpretive and not creative.

The scored work is at the centre of collaborative separation in classical music, as creative intention is directed in a top-down approach. The composer Tim Steiner, refers to the domination of the notated score in western classical music, suggesting notation brings the power of literacy, which is the power of a social institution. 'As such it has been exploited for its restrictive and destructive qualities—those that have led to the impoverishment of oral process and which have alienated the vast majority of our society from the creative processes of music practice' (Steiner, 1992: 17). Indeed, processes of orality are key elements in collaborative engagement across all disciplines, in that conceptual ambiguity can offer opportunities for collective invention and innovation. Kaiser refers to this phenomenon as the act of 'talking something into existence', a process in which creative work is developed through the 'magic of description' (Kaiser, 2004: 3). As Steiner proposes,

A single composer, prescribing music through notation, will rarely be able to bring such a multi-layered depth of character and personality to music. The nature of fully notated music...is such that it forces the performer to function merely at an interpretive level, and to bring only the characters of their interpretive selves to the music. Fully notated music thus deprives musicians of a degree of the scope of their creative persona.

Steiner, 1992: 46.

Steiner is a composer who specialises in collaborative performance; as such, he represents a new wave of musicians keen to explore more integrative ways of working within the western classical music tradition. The prevailing aesthetic of the twentieth century prioritized role separation, often with very little communication between composers and performers. This situation is changing in the twenty-first century, with many composers and performers working more closely together and in the process developing creative and practical strategies for new collaborative processes. It seems likely that these new methods will continue to change the domain, as is typical of integrative collaboration. Renshaw has written about this changing environment, in which performers and composers working collaboratively are

developing interactive music processes that ‘bring musicians into direct contact with the substance and spirit of music’. This sharing of musical and human experience provides a powerful medium for self-knowledge and artistic meaning. Renshaw suggests the relationship between music as a medium and as a finished work of art is changing:

In the past classical music (i.e. ‘high art’) emphasised the objective, ‘iconic’ value of the artwork, and lost much of its sense of belonging to a particular people, time and space. Music is now being used increasingly as a form of celebration or as a medium for personal transformation. This shift in motivation opens up different processes and forms of music...a balance needs to be maintained between music as a medium and music as a finished ‘work of art’.

Renshaw, 1995: 254

In sum, unlike the other forms of music discussed earlier, western classical music in the past was not particularly concerned with social cohesion and interaction. However, there have been, and continue to be, many examples of effective collaborations between musicians working in the classical music tradition. These collaborations have often been between composer and other artists outside of music, but effective collaborations have also taken place between performers and composers. In the following two sections are discussed several such collaborations.

1.8.1 Composers Collaborating

Several composers in western classical music have collaborated successfully with artists across a variety of art forms, including opera, dance, visual arts and film. Some composers have also worked closely with performers, but collaborations in this context can be more difficult. One possible explanation for these difficulties has to do with the production of cultural artefacts (scores, in the case of music). In forms where there are specific physical outcomes (film, dance, theatre, etc.), it seems to be easier to develop significant partnerships, as individual artistic identification with specific material products is more easily achieved. In such art forms distinctions between the artistic functions of the various participants are clearly drawn, resulting in possibilities for independent work within an interdependent system. These can apply whether a composer is working with an architect (set-designer), a librettist, a film director,

visual artist or choreographer. When it comes to a composer working with a performer, however, the essential material distinctions become messier, as the disjunction between the media of sound and script creates challenges in assigning artistic equity. We can easily talk about *Elektra* by Strauss and Hofmannsthal or *Agon* by Stravinsky and Balanchine, but it becomes more difficult to ascribe artistic contribution when discussing the outcome of a collaboration between a performer and composer. This in turn, affects the types of collaboration in which performers and composers often engage, which are commonly limited to basic consultation.

It is useful to review a few cases of composers collaborating, both in specific and more generally:

Stravinsky and Balanchine: Frequently cited as a paradigm for collaboration between choreographer and composer, these two artists worked together over a forty-year period, producing works that include *Apollo* (1928), *Orpheus* (1948) and *Agon* (1957). It is clear that both men had a significant effect on each other's work, although the inspirational foundation for their friendship was the influence of Stravinsky's music on Balanchine (Goldner, 2002: 41). In making *Agon*, the composer and choreographer spent a good deal of time working out scenarios, especially in relation to length of scenes, with Stravinsky wanting durations to be prescribed 'down to the last second' (Goldner, 2002: 42). Gardner suggests that their collaboration was so successful because of 'their shared artistic heritage and [their] unique understanding of the connections between music and dance' (Gardner, 1993: 141). Theirs was a relationship built on friendship where concurrent independent working and some shared ideals resulted in these important ballet productions.

Nono and Piano: Composer Luigi Nono and architect Renzo Piano came together specifically to collaborate on a particular project. They worked together to create a purpose-built music space for Nono's opera *Prometheus*. Whilst these artists worked together only on this individual project, their relationship 'went beyond that typically found between composers and set designers' (Sharp and Lutz, 2004: 200). They sought to cultivate the potential for interaction between space and sound. The composer set out to subvert the traditional spatial arrangement of performers and audience, placing the listener in the central space and integrating musicians around,

above, below and alongside them. Working collaboratively, Nono and Piano developed a 'synergistic relationship where each art was informed by the other'. As Sharp and Lutz suggest:

Here architecture gives form to conceptual notions of time and space while addressing the pragmatic demands of the production, while the instruments of the musicians provide the inspiration for architectural expression.

Sharp and Lutz, 2004: 201.

Strauss and Hofmannsthal: The composer and the librettist worked together for almost twenty years on some of the 'most beautifully integrated operas of the twentieth century' (Johnson, 2006). Interestingly however, they hardly ever met and so their collaboration was generally achieved through frequent correspondence. They had angry arguments, but they retained a distant and mutual respect. Their professionalism and mutual aesthetic vision provided a platform for a productive collaboration.

Composers and Film: Writing for film usually compels composers to bow to the wishes of directors. Many composers find their ideas filtered through the director's sensibilities, placing them in an unfamiliar territory of hierarchical subordination. This type of collaboration is not usually about shared visions, but about expedience and the demands of a highly commercialized territory. The composer John Corigliano describes the type of collaboration that is often a feature of this work and compares this to other types of collaboration,

Collaboration implies equality, and I don't think the situation between composers and directors is one of equality. I think employee is more accurate a term. I don't think it's a bad thing, it's just you have to know that. When you write a concert piece, the performers...try to do what the composer wants. When you do an opera, they half try to do what the composer wants, but the director, the diva...all have their views on how things should be changed because it's theatre and they think that a composer is not a theatrical person; So they intrude on the compositional process...and don't necessarily adhere to the composer. Unless he's dead then they adhere to him!

Quoted in Morgan, 2000: 49

Corigliano concludes his observations on working in film by noting that ‘in this particular profession, once you’ve finished composing, your input is not really desired or requested’ (Morgan, 2000: 49).

Composers and Ensembles: The composer Sam Hayden and writer Luke Windsor explored a variety of issues in relation to collaborative work in composition in an article entitled ‘Collaboration and the Composer: Case Studies from the End of the Twentieth Century’ (Hayden and Windsor, 2007: 28-39). This article is the summation of an Arts and Humanities Research Council award examining the interactions between composer and performer in the early twenty-first century. The composer (Hayden) worked with varying levels of interaction from ‘directive to collaborative’ (see Table 4 above for model employed), with a range of different musicians, including orchestras and small ensembles. From their experiences these authors conclude that however much integrated and egalitarian ways of working are valued, the composer is not free to impose particular models of collaborative practice on co-workers. This was especially true when working with orchestras, where it was felt that a ‘directive’ and non-discursive style of working would fit better with the expectations of the musicians. Hayden and Windsor also discuss process *versus* product-based evaluations of quality in relation to the various collaborations. During this project, they found ‘no obvious deterministic relationship between the success of the collaboration (as process) and the success of the work created (as product)’ (Hayden and Windsor, 2007: 38). They conclude by suggesting that an unsuccessful or poor collaborative process does not necessarily imply a poor product (work created), just as a good process does not indicate a successful product.

1.8.2 Composers and Performers-Shared Views

As discussed earlier, the relationship between composer and performer in classical music has a particular historical context that has tended to mitigate against developing integrated practice. Taking the role of the performer to be merely that of an interpreter and technician has wilfully promoted division, and has contributed to a hierarchy between musicians. This has encouraged some performers to take an overly literal approach to ‘interpreting’ works as opposed to animating music. The importance of creative animation and realisation is especially critical in the

performance of contemporary classical music, as is evidenced by performers such as Harry Sparnaay, Steve Schick and Fred Sherry. The theatricality of their performances has an intensity and imaginative flare that is beyond fidelity to text and is demonstrably creative. These musicians and their respective composer-collaborators work towards the ideal of a *gesamtkunstwerk* [‘complete artwork’] that benefits from the diversity of participating musicians, ‘integrating the performers as co-authors, as people and not just executing robots’ (Honig, 2000: 167). The notion of co-authorship and co-composed works is not common amongst composers and performers, who continue to explore collaboration in a cultural context that encourages separation. In the future the delimitation of historical roles is likely to lessen, especially with emerging technologies providing creative interstices for methods of reproduction and interactivity. Despite the implied restrictions and the obvious limitations of notation, many composers and performers have managed to develop substantial collaborations.

Many compositions have been inspired by collaborations between composer and performer going back over the last two centuries. The role of the performer in these collaborations has often been overlooked and comment on these works has tended to focus primarily on the finished product and not the process that engendered the work. The subsidiary place of performers in some scholarly comment in no way reflects the true importance of the collaborative nature of the work. Many of these interactions and relationships were in effect ‘complementary’ collaborations, where discipline-knowledge and clear division of labour helped enable these artists to work together. However these relationships are often reported with the performer being a secondary contributor, reactive to the composer’s already formed plan and not a generator of creative musical material. Brahms’ collaboration with the violinist Joachim is an example of a composer and performer working closely together. They shared a life-long friendship and an important artistic relationship. Brahms worked closely with Joachim especially whilst composing the violin concerto and in performance the violinist often took a liberal and creative approach to the performance of this work (Lawson, 2002: 4).

The repertoire for the clarinet includes particularly good examples of collaboration between composers and performers, even if these collaborations were often distant and cooperative rather than fully integrated collaborations. Pamela

Weston notes the importance of clarinet virtuosi working with composers in the development of the repertoire. These collaborations include, Carl Stamitz and Joseph Beer, Mozart and Anton Stadler, Spohr and Simon Hermstedt, Weber and Heinrich Baermann and Brahms and Richard Muhlfeld (Weston, 1995: 92). In the twentieth century a number of other clarinet virtuosi developed relationships with composers that resulted in an enormous contribution to the repertoire. For example, the English clarinettist Frederick Thurston greatly influenced composers, with works by Rawsthorne, Lutyens, Maconchy, Arnold and Howells dedicated to him. Thea King, who was married to Thurston, also worked closely with English composers, and she was the dedicatee of many other works by them.

Perhaps the most famous of all clarinettist-composer collaborations is the ongoing relationship between Karlheinz Stockhausen and Suzanne Stephens. This collaboration spans over thirty years from the early 1970s to the present, and it has generated many substantial clarinet works including *Harlekin* (1975), *Amour* (1976) and *Tierkreis* (1981). These works and others by Stockhausen have been developed and informed by the many close personal and working relationships between Stockhausen and his extended ‘creative’ family. Suzanne Stephens has been his partner for over thirty years and clearly the intimacy of this familial relationship has affected the type of artistic collaboration they have enjoyed. The greater degree of intensity and the shifting levels of independence, dependence and interdependence add powerful dimensions to such ‘familial’ collaborations, as summarized in Table 3.

Harry Sparnaay, the acclaimed bass clarinettist, has had over 500 new works written for him. He has worked closely with many composers over the past 35 years, including Berio, Feldman, Ferneyhough, Lachenmann, Xenakis and Isang Yun. In a recent e-mail discussion, I asked Sparnaay a series of questions relating to his experience of collaborations with composers. The transcript of this discussion is included in Appendix A. He makes some interesting and witty points, noting for example his regret that he always told composers that everything was possible on the bass clarinet:

The biggest mistake I made in my life was telling composers, when they asked me ‘what is possible’ on the bass clarinet...telling them ‘everything’. Sometimes they think that when you include all the impossibilities in the piece, it will be a great piece. A big misunderstanding!

Sparnaay: 2007

In relation to the effect collaboration has on a performer’s practice, Sparnaay comments simply that ‘for me personally it’s very important what I feel for the composer as a person too. When he is a very nice guy I’m willing to give more than for a terrible person’! Interestingly, in a parallel e-mail correspondence on collaboration the American composer Tom Johnson remarked that as a result of Sparnaay’s friendliness and openness he ‘always managed to accept the composers’ conditions, and the composers always managed to accept his conditions’ which resulted in a large body of stimulating music being created (Johnson, 2006).

Researchers are increasingly examining relationships between composers and performers with a view to developing more integrated ways of generating and realising new music. Some of these researchers, including Goss and Leathwood, Fitch and Heyde, and also Frisk and Ostersjo, have written about their experiences with collaboration. Composer Stephen Goss has worked with the guitarist Jonathan Leathwood over a number of years, the culmination of this being the composition, performance and recording of a substantial piece, *Oxen of the Sun*, for both ten-string and six-string guitar played by the same player. ‘Through the collaboration we gradually uncovered a wide palette of new textures, techniques and colours, many of which found their way into the final version of the piece’ (Goss, 2006). Both Leathwood and Goss have described this collaboration as vital to the music. They worked in face-to-face meetings and also through e-mail on a daily basis during the writing process. When the composition was complete, Leathwood revealed that, as a result of the collaboration, he felt free to play with the musical gestures and to take risks without needing to ask the composer’s permission (Goss-Leathwood, 2007). He does, however, note also the difficulty of disseminating new work that has involved so much collaboration between composer and performer, where ultimately the fixity of notation seems intractable. In a joint conference paper given by Goss and Leathwood, the guitarist concludes by reflecting on collaboration thus:

Can one analyse a collaborative process with any rigour? As a reflective performer, I am surprised to discover that for me, the collaborative process is the last bastion of the purely instinctive. Some things grow best in the dark. And yet some kind of reflection is necessary. I have discovered...what the collaborative process is not: it is not tampering with a pristine original. It is not transcription, because that always aims to leave the character of the music untouched... Is it composing? Many of the best collaborative performers are composers' manqués. It may well be that any score is not only a poor translation of a composer's inner imaginings, but also something incomplete. Those inner imaginings may not take the form of an imaginary performance but something slightly more abstract: something ready to explode into performance. In that case the performer has the job of completing the composition, even if they think of it as merely interpreting.

Goss and Leathwood, 2007: 7.

Fabrice Fitch (composer) and Neil Heyde (cellist) worked closely together on a solo cello work, *Per Serafino Calbarsi I: Le songe de panurge*. In their collaborative article, "Recercar" – The Collaborative Process as Invention' (Fitch and Heyde, 2006), they discuss many of the issues germane to collaborative practice between composer and performer. In particular they refer to notation as one of the most pressing topics of collaborative work. Fitch suggests that 'the role of notation is constantly problematized'; –at times sound can mirror closely what is written and at other times sound and symbol bear little relation. He reveals that notational strategies adopted in their collaborative work usually followed the discovery of the specific techniques and the sonorities they represented. Heyde describes how the gestural quality of the notation became so 'embedded in my consciousness that it seems a vital part of the piece's identity...the piece was to a large extent discovered at the cello and the dominant playing notation keeps that relationship open' (Fitch and Heyde, 2006: 19). Towards the end of their article the authors refer to 'the blurring of the traditionally clear lines of demarcation between performer and composer' when collaboration takes place. The composer becomes an instrumentalist (albeit on an imaginary instrument) and, conversely, the performer becomes a composer in the process of 're-shaping the instrument'. This they felt was especially true of their collaboration, in which the performer took an equal role in defining the problems to be resolved (Fitch and Heyde, 2006: 21).

Both Henrik Frisk (composer) and Stefan Ostersjö (performer) are PhD students at Malmo Academy of Music, Lund University. They are currently

researching communication between composer and performer and the social significance traditionally assigned to these roles. They have written an interim paper exploring some of their work, entitled *Negotiating the Musical Work—An Empirical Study* (2006). In this paper they discuss approaches to understanding communication between composer and performer and identify some key issues. In the course of their research they have recorded and transcribed many hours of video recordings of collaborative sessions in order to appreciate and understand better the multiple facets of communication. Frisk and Ostersjo discuss how notation has split the notion of ‘musician’ into two agents, namely composer and performer. They argue strongly against the prevailing paradigm of two distinct phases in the production of music, one constructivist (composing) and the other reproductive (performing). They contend that the construction of scored music consists of ‘dialectic interplay between creation and interpretation, in which the composer, at times, has to approach his own notation by means of interpretation, even during the act of writing’ (Frisk and Ostersjo, 2006: 2). The performer, on the other hand, does not merely reproduce the notated work; rather, they consider performance to be a co-creative act, in which the performer necessarily makes crucial artistic choices. They also believe interpretation to be a part of both composition and performance. Indeed they make the interesting point that in pieces for solo instrument and electronics, where there is ‘real-time’ processing, the composer (processor) is making both interpretative and constructive decisions concurrently. Towards the end of this paper the authors make the observation that composition can be regarded as a complex interaction between aesthetic and poetic processes and that performers may similarly be said to oscillate between these two modes of artistic activity (Frisk and Ostersjo, 2006). These musicians are currently working on a new piece for guitar and computer, and their interactions during this project will form part of the subject of their respective PhD submissions in 2008.

1.9 SUMMARY

In this chapter I have given a broad overview of the concepts and practical realities of collaboration. The term itself is multifaceted and has many personal and

social associations. It is not necessary (or perhaps even possible) to arrive at a precise, all-encompassing definition of this phenomenon. It is however important to recognize that we are living in a world that is rapidly changing and is being transformed by multiple modes of communication. We have unprecedented access to knowledge, and our senses are constantly overloaded with information. Whilst this abundance of information threatens to overwhelm us, it also provides boundless opportunities for collaborative working. However, we need to attend to human communication as pre-eminent in an era where the medium threatens to replace the message. Vera John-Steiner's embracing view of collaboration, and what it holds for us, represents an antidote in an increasingly virtual and depersonalized world.

There is a deep paradox in productive collaboration. Each individual's capacities are deepened whilst also discovering the benefits of reciprocity...this takes time and effort. It requires the shaping of a shared language, the pleasures and risks of honest dialogue and the search for a common ground. In collaborative ventures we learn from each other...we engage in mutual appropriation, we see ourselves through the eyes of others and with this support we can explore new parts of ourselves. Joining with others we accept their gift of confidence, and through interdependence, we achieve competence and connection.

John-Steiner, 2000: 204.

My own research draws on John-Steiner's invocation to promote human interaction and community. The process of my investigation drew on the support and dialogue of the composers I worked with. These collaborations were as diverse as the individuals involved and each collaborative venture had its own flavour. Some of these collaborations were more involved than others, but ultimately this thesis is about the story of these collaborative journeys. It is my intention to lead the reader towards findings that are suggestive and non-prescriptive and to provoke the reader's own personal reflection on the material presented. I begin with the pilot study, with the composer Rob Canning that took place towards the beginning of this research and that proved to be very significant in developing the research framework.

CHAPTER 2

PILOT STUDY

2.1	INTRODUCTION
2.2	FUNCTION OF THE PILOT STUDY
2.3	CONCEPTS EXAMINED IN THE PILOT STUDY
2.3.1	Sketching
2.3.2	Compositional Process
2.3.3	Transmission and Improvisation
2.3.4	Composer and Performer Interaction
2.4	RESULTS OF THE PILOT STUDY
2.5	SUMMARY

2.1 INTRODUCTION

The theoretical framework and research procedures adopted for this research evolved from the pilot study. This chapter will give a short introduction to the research process that led up to this pilot study. The functions of the pilot study and the concepts explored will be discussed, followed by an examination of the findings that ultimately played a significant part in the design and development of the research. The chapter will conclude with a short summary of these findings.

The initial phase of this research began in September 2003 with the focus based on my professional experience in performance and education. The original research proposal sought to examine aspects of graphic notation in educational and performance contexts. However, this particular avenue proved unworkable due to difficulties in establishing clear research boundaries. The preliminary phase of the research served to demonstrate the necessity of having a pragmatic theoretical and practical focus. As my intention was to develop a practice-based investigation I realized that the blending of theory and practice would necessitate careful strategic planning in order to carry out the investigation effectively. On the basis of these initial considerations, I sought to develop the research in a way that provided opportunities to examine theoretical concepts and practice-based issues.

As a performer with extensive experience in contemporary music I considered pursuing an investigation into some (unspecified at that point) aspect of this music. I believed such a study would be realizable in a practical sense but would also prove sufficiently engaging to sustain my interest throughout an extended research period.

Having spent almost a year looking at graphic notation I discovered many topics of interest that related to performance and composition. Issues such as improvisation, interpretation, transmission, composition and performance all seemed worthy of practice-based investigation. In addition, I began to think about the nature of the relationship between composer and performer and in particular how this relationship works in contemporary music. With these thoughts in mind, I commissioned five well-known Irish composers to write some new works for me to perform on the bass clarinet, with funds provided by the Arts Council of Ireland. In researching local archives I realized that there was a serious deficit in the repertoire by Irish composers for this instrument. I decided to work closely with the commissioned composers and explained to them that this work would be the subject of a PhD research project. The five composers chosen, and the resulting collaborations between each composer and myself, represent the core of the research project. The composers were Ed Bennett, Rob Canning, Stephen Gardner, Ronan Guilfoyle and Jane O’Leary.

With a view to constructing an appropriate research design, I decided to undertake a pilot study in order to establish a clear conceptual framework for the research. This provided the opportunity to explore some key areas in relation to contemporary performance and composition. In pursuing the study, I realised it would be necessary to discuss in some detail a range of issues that would provide the key questions for the subsequent research. I wanted to explore various topics in a forum where ideas could be discussed in a flexible and intuitive way. I did not want to censor sensitive subjects, nor did I want to feel compromised in the way I dealt with these issues.

2.2 FUNCTION OF THE PILOT STUDY

The conception of a research argument takes place on a variety of discursive levels, involving introspection and dialogue. The rationalization of the study emerges through discussion, reflection, and the sketching of ideas. The process of sifting through these disparate ideas was an important aspect of the research journey. The pilot study provided a clear and tangible avenue for interrogating nascent ideas and

procedures, including the examination of potential research questions, modes of communication and structural considerations. As Robson has indicated, the first stage of any data gathering should include a pilot study, which helps to resolve issues and problems of converting design into reality. He suggests research projects should be piloted in virtually all circumstances (Robson, 1993: 301).

The intention of the pilot study was to test questions and procedures, the results of which could direct the overall investigation in a more focussed way. For this study I devised a series of questions and subjects for discussion. I also established certain aspects of the procedure such as the methods to be used when conducting interviews with coEmposers. All these matters were then explored in the pilot study that took place in September 2004 with the composer Rob Canning, involving e-mail correspondence, telephone calls and an extensive interview. The formal interview generated significant information. The planning of questions and concepts for investigation, the discussions that took place, and the reflections that followed the pilot study, provided a rich source of material that helped to shape the main body of this research.

Apart from the examination of ideas and questions, the pilot study provided an opportunity for practical research training, especially with regard to interviewing and communication skills. It also afforded basic practice in audio and video operation and the appropriate use of these media in the conduct of interviews. The development of these practical skills proved to be of significant benefit in carrying out the data collection phase of the research. In addition to practical training and teasing out research questions, the pilot study also reinforced academic credibility and rigour. The main interview, which lasted approximately two hours was recorded, transcribed, analysed and evaluated subsequently.

2.3 CONCEPTS EXAMINED IN THE PILOT STUDY

The concepts explored in the course of the pilot study centred on the following key areas:

- Sketching
- Compositional process
- Transmission and improvisation
- Composer and performer interaction

The questions posed in each of these areas were used as a means of generating comment and discussion; they were not designed to fit specific preconceived notions or theories. These questions were often dry and academic, as they represented a basic attempt to understand complex issues. Nonetheless, they did provide much interesting debate, and even their articulation in the course of the interview gave valuable feedback in the framing of potential research questions. This line of investigation, and the outcome it prompted, assisted in preventing future difficulties that might have arisen in developing close working relationships with the other composers involved in the research. As Boynton has indicated:

Piloting is the most important and least valued aspect of research. We rush into research and make mistakes, whereas if we took a breath, tested our ideas and took things more slowly, there's a good chance we'd spot mistakes and save our blushes and wasted time later on.

Boynton, 2005: 63

The subject areas examined in this pilot study have been written about by many authors, including Sloboda (1985), Berliner (1994) and Kemp (1996). However, in the context of this research, these subjects served as a starting point towards defining more clearly the future direction of the investigation. Individual questions were not critical; I considered it more important to get a sense of which subject areas and procedures would prove productive in moving the research forward. Apart from the consideration of particular questions, aspects of procedure were also examined. I wanted to find out from Canning whether it was viable to ask the other composers to do certain tasks as part of this research. These tasks included proposals for the

composers to keep composition journals and to allow some observation and recording of compositional episodes.

The following sections detail the areas considered, some of the initial ideas for addressing them and the questions discussed in each area. Canning's answers to the questions themselves will not be discussed in detail as they were utilized more to provoke discussion and develop awareness of the potential of each subject area. The discussions that emanated from each subject provided a general perspective on the respective topics and this led to practical outcomes that will be discussed in Section 2.4.

2.3.1 Sketching

In an effort to compare the techniques of composition and performance I discussed with Canning the process of sketching in composition. As Sloboda has indicated, it is clear that the study of sketches can 'provide some valuable insights into the compositional process' (Sloboda, 1985: 112). I believed that evaluation of compositional sketching would assist my understanding and awareness of the compositional process and in turn would provide a foundation for comparing this process to performance preparation. In other words it would help me to understand the creative process in addition to the end product. The questions listed in Table 6 were discussed as a basis for gaining an understanding of some of the issues relating to this subject.

TABLE 6
Sketching Questions-Pilot Study

<p>Do you sketch?</p> <p>In what way do you sketch?</p> <p>Where do your ideas come from?</p> <p>What changes are applied to original ideas?</p> <p>What are the goals set?</p> <p>What is the selection process for satisfactory or unsatisfactory outcomes?</p> <p>Discuss the timescale of a recent composition.</p> <p>Do you use previous material in your sketching?</p> <p>What method of sketching do you use e.g. piano, pc etc?</p> <p>Do you make 'mistakes' while sketching?</p> <p>What would be an example of a recent 'mistake'?</p> <p>Do you impose musical restraints when sketching? (Pitches, rhythm, instrumentation etc.)</p> <p>Do you work on other compositions at the same time?</p> <p>How do you remember ideas?</p> <p>Can you reflect on a recent composition in relation to the sketching of ideas and how they relate to the finished piece? Talk about your thoughts and how you went about mapping these.</p>

This discussion lasted approximately 70 minutes out of a two-hour interview. It became evident that having so many questions would limit the potential for discussing other subject areas. The discussion included mention of Canning's own methods of sketching and also the methods of other composers, including Mozart, Beethoven and Birtwistle.

Along with this wide-ranging discussion I asked Canning if he felt the composers concerned would be willing to keep sketches of all compositional activity. I considered that these sketches could include the date, the time and some commentary on individual compositional episodes (although I had not decided how I intended using this information at that point). On a personal level, Canning considered this an interesting exercise that could provide some useful feedback for the composers themselves and also for the research:

I would find that a useful process doing some sort of self analysis as I'm working, because you find if you're later on in the process-like a month, you're in a different section of the piece and you want to relate how you got there. If you have notes, its handy to keep it fresh, to keep an analytical record of your work.

Roe-Canning, 2004: Pilot interview

However, Canning considered it likely that most composers would be reluctant to commit to this stricture.

2.3.2 Compositional Process

A series of questions was devised to examine the creative processes of composition. The intention was to develop some understanding of these processes and then relate them to the creative processes of performance. I wanted to explore the general concept of creative process and to understand if awareness of process could influence practice, although investigating compositional process is considered by many commentators to be at best equivocal. This difficulty relates to the fact that subconscious creativity is a significant factor in creative processes and understanding unconscious motivation is uncertain. In *Music and Inspiration*, Harvey refers to the importance of unconscious inspiration in guiding the composer's path from idea to realization:

The role of the unconscious therefore can never be usurped; however it can be modified. A composer's inspiration is significantly affected by his experience of life, and by his relationship with the outside world: these factors mark the unconscious, and through it, the finished piece of music.

Harvey, 1999: 36

Table 7 outlines the questions that were used to inform the discussion on creative process:

TABLE 7
Questions on Compositional Process-Pilot Study

What about inspiration, where do ideas come from?

At what point does inspiration/conception end and practice begin?

Discuss a recent example of inspiration.

What is the criterion by which material is selected as useable or *vice versa*?

The history of composition in western culture provides a huge legacy for today's musicians, what relevance does this have in contemporary composition?

In composing, do you get ideas unbidden subconsciously and then exercise conscious control on those ideas?

How difficult is it to have musical unity between various episodes of composition?

The discussion that followed revealed some potential for difficulties in this particular area. In particular, Canning felt cynical about the whole subject of inspiration:

PR: *What about inspiration where do ideas come from?*

RC: [laughs loudly] *From God, a direct line!*

And in relation to other composers being inspired:

PR: *It seems to me a lot of your searching is to find the language, that's interesting because it seems to me that other composers already have that language*

RC: *Yeh, they hear the voices!!! That's why they're composers* [clearly cynical]

In general there was a sense that some of the questions proposed could prove, at best, ineffective:

PR: *In composing do you get ideas unbidden subconsciously and then exercise conscious control on those ideas?*

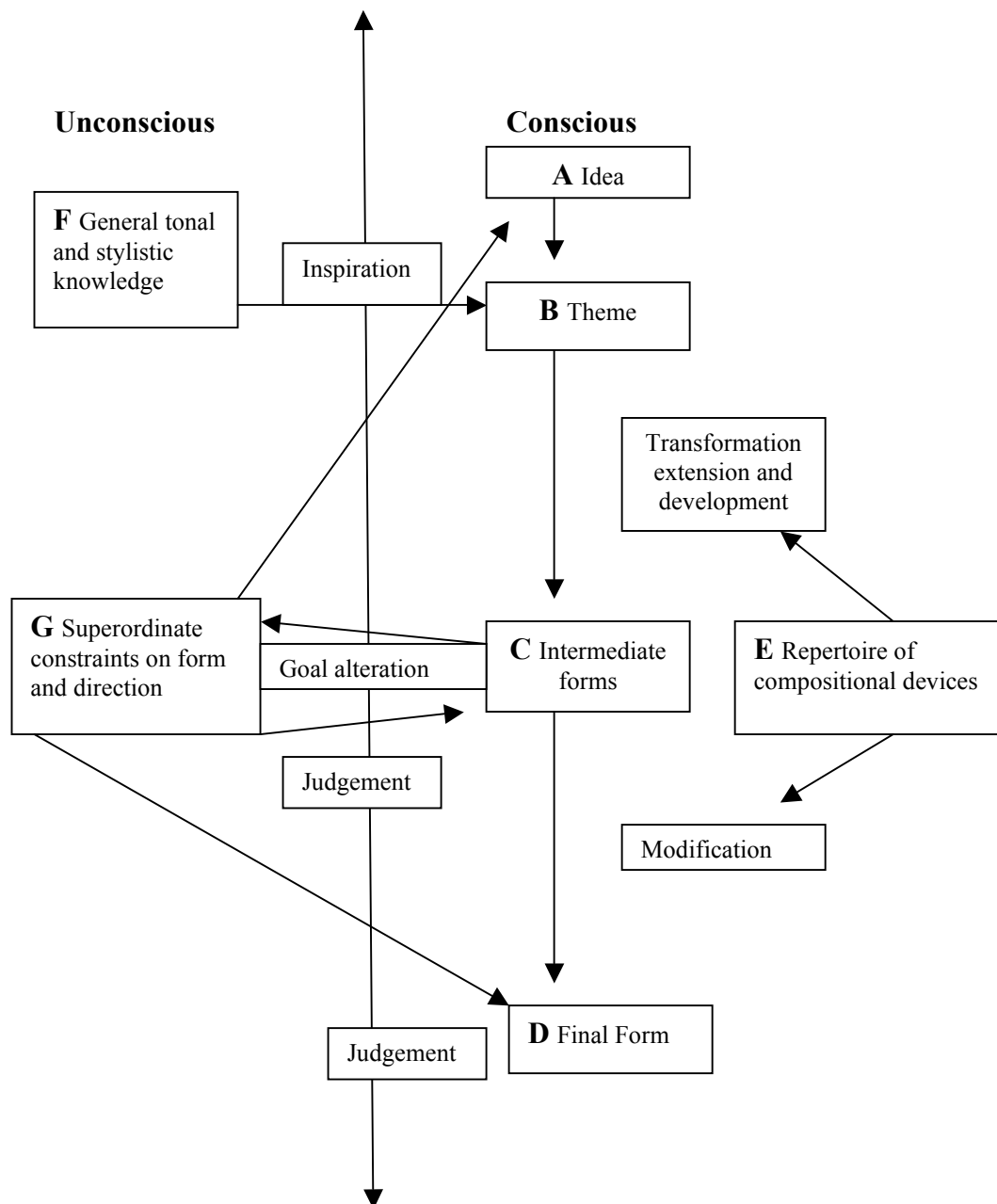
RC: *It's kind of the type of question where you would get lots of waffly and useless answers.*

Roe-Canning, 2004: Pilot interview

Along with the questions above, I asked Canning if he thought the composers might be willing to use the following schema (Figure 2) to stimulate some form of written commentary when they were composing the new work:

Figure 2:

Sloboda, Schema for Compositional Process



This was met with considerable negativity, but the suggestions made by Canning were unambiguous as indicated by the following dialogue:

PR: *What would you think if I asked composers to use this diagram as the basis for mapping their process?*

RC: *It's very generic, your perception of how the process works...It's cold, it's clinical, and I don't like it.*

PR: *Don't like that, why?*

RC: *I've tried working to a plan in the past using flow charts and so on.*

PR: *Is it because over-emphasising the process can become an impediment?*

RC: *And also the amount of work during the different stages of the process...it's not linear like that. You could say at the beginning you had an idea but there are lots of time shifts and so charts get twisted and don't add up.*

PR: *By being so reductionist it doesn't necessarily reveal very much?*

RC: *What were you looking for when you showed me that?*

PR: *I suppose it was an idea to use this chart for each composer to see how it would work.*

RC: *I suppose it could be useful to give the composers this diagram [seems very doubtful and clearly doesn't think this is a good idea]...Fine reduce me to a fxxxxx A4 sheet!*

PR: *No, it's just something to throw out there.*

RC: *Don't worry, its fine, try it if you like, but you might get some strange responses!*

Roe-Canning, 2004: Pilot interview

I also asked Canning how he thought the composers might respond to being observed whilst composing. This idea was concerned with the possibility of using some form of video recording of the compositional process to develop a more complete record of the activity. I had not considered the details and practicalities of this suggestion, but I considered having such a record could help in generating further data for analysis. However, as with the previous suggestion (in relation to using the Sloboda diagram) this idea seemed quite ridiculous to Canning. He indicated that the composers would get no work done if someone was standing there with a video recorder. The idea that a composer would also take details of their creative process seemed unrealistic to Canning:

PR: *Would it be useful for me to observe the composers at work to get a commentary on this work?*

RC: *This is odd, I don't think you can do this, you could try...but with me it could be 10 fags, 2 cups of coffee, one note!!! [Laughs] What the fxxx how could you!!! I suppose it could be a novelty...no one's going to get any work done while you sit there with the camera [clearly thinks this is ludicrous].*

Roe-Canning, 2004: Pilot interview

2.3.3 Transmission and Improvisation

Transmission and improvisation in the context of western classical music are often contentious subjects. Transmission is primarily considered in a hierarchical model from the composer down to the performer, through the use of notation. Similarly, improvisation challenges normative practices in classical music, where its application is sometimes regarded as the antithesis of composition. Many related issues are relevant, including interpretation, notation, the ontology of the musical work and hermeneutics. Some composers have explored these issues by adopting a variety of approaches to composition that encourage greater creative involvement from performers. These include flexible approaches to scoring, the use of improvisation, and collaboration. In the context of this pilot study I proposed a number of questions and statements to gain some sense of the potential of these topics in the context of the wider research issues. The questions that were discussed are listed in Table 8.

TABLE 8
Transmission and Improvisation Questions-Pilot Study

Do you find that what is produced in performances of your work is what was anticipated? Does this matter?

What leeway should be given to the performer if the music is part improvised or aleatoric? Is graphic scoring a useful method?

If interaction with a performer is important in realizing compositions, how can this be affected if no contact takes place between composer and performer?

In creating a piece that is written with a particular performer's ability in mind, does this present difficulties for subsequent performances by other performers?

Increasingly performers and composers of contemporary music are interested in interaction and creative involvement; composers get to produce work that is more appropriate to their vision and performers become more actively engaged in the creative process. Is there difficulty in assignation with this arrangement and if so what are the potential resolutions?

How can we protect the role of composers who wish to work collaboratively with performers by using elements of improvisation? Understandably these composers will want to be acknowledged as the creative instigator.

How can a performer be credited with being a 'creative' artist and not just an interpreter of notation in contemporary western music?

The tendency for many performers is to demand of a composer complete clarity of intention on the page. Many composers on the other hand prefer performers to be creative musicians with deliberate ambiguity evident in their scores. Often these scores are intended to be vague in an effort to create a freshness and spontaneity not possible with over-prescription. How does one resolve this dilemma?

What are your thoughts on improvisation?

Is the improviser different to the composer?

The ensuing discussion ranged over these topics provoking considerable heat. I had not realised how provocative these questions could be, with obvious signs of bias on my part as a performer. One issue in particular created considerable friction relating to authorial ownership when there is significant improvisation and involvement of the performer in the generation of musical material. The following synopsis of the discussion that took place gives a clear indication of the sensitivities involved. It is worth noting that Canning has worked extensively with a compositional approach that favours performers' active involvement, with improvisation a significant component in his work. The following statement sets the scene.

PR: *How can we protect the role of the composer in this domain, given that many composers interested in this way of working will not necessarily be performers themselves but will want to be acknowledged as the creative instigator in areas of composition that provide creative input from performers? How can a performer be credited with being a 'creative' artist and not just an interpreter of notation in contemporary western music?*

This provoked an immediate and negative response:

RC: *Jesus, Paul don't lose the run of yourself, you're just a performer like! Don't start getting ideas above your station! You just play those dots!* [clearly angry at the question]

PR: *Yeh, well sorry; in all seriousness...do you think that's a load of rubbish like?*

RC: *No it's definitely an issue. It is an interesting question...I think people would have very strong ideas about the role of the composer and the role of the performer.*

PR: *I'm just wondering if there is a way forward in this.*

RC: *I don't think you can generalize in this...every relationship is different...I don't think you can come up with a solution to this problem.*

PR: *In terms of new modes of working is there another way to explore all of this?*

RC: *Some sort of ego busting machine!*

Roe-Canning, 2004: Pilot interview

It was clear that this had touched a raw nerve. The responses received to this particular line of questioning were very revealing; they encouraged me to consider my own position as a participant-researcher. I realised on reflection that I needed to adopt a more neutral and unbiased stance if the research with the other composers was to be effective.

2.3.4 Composer and Performer Interaction

Prior to undertaking the pilot study I considered collaboration between composer and performer an interesting concept to examine. This was one of a number of possible options for further investigation. As a result of this pilot study and the evaluation that followed, it became clear that collaboration as a general concept could best represent the various research interests I initially conceived. By working closely with the commissioned composers, I realised it would be possible to consider a range of subjects in the context of these collaborations. This concept gave me the opportunity to view related subjects through the particular prism of collaboration.

One of the main outcomes of the pilot study was the defining of collaboration as the key concept for further research. The questions relating to interaction were as follows:

TABLE 9
Questions on Composer and Performer Interaction-Pilot Study

Does it matter if there is performer involvement in the development of compositions?

Does this have an impact on composition? In what way?

How does it affect you as a composer?

How would one assess composer-performer relations and its effect on both?

Do you think collaboration provides potential for both composers and performers?

In contemporary music compositional complexity is almost a given as composers search for new modes of expression. However, one of the main difficulties remains, namely, how to present this new material with an overburdened media such as notation. How does this impact on the relations between composer and performer?

How does a performer effect an appropriate realisation of the sound world anticipated by the composer given the limitations of the notated score in contemporary music?

What are the differences between a contemporary music performer and composer?

Does not being a performer present challenges to understanding performance?

Conversely does performing enhance composing?

Are composition and performance completely separate?

Whilst Canning acknowledged the importance of composers and performers working closely together much of the ensuing discussion focussed on aspects of separation. He suggested that at times ‘it is important that the performer is almost subservient [to the composer] and just focuses hard on the notation’. Further issues were discussed concerning the difficulties with copyright and mention was made of the composer John Cage looking for royalties as a result of some performed improvisations based on his ideas. Canning went on to propose that separation was an integral part of music making in various genres.

RC: *Even in rock music you have the song-writer...he comes into the room and belts out the idea, people work at that and come up with ideas themselves, but often the songwriter gets the credit and royalties.*

And in relation to jazz:

RC: *It's the same in the jazz world, you have a whole improvisation section and you have the director of the group and a writer of the tune, like with Mingus...I mean how can he get all the royalties when everyone is improvising...it's the same situation. Same hierarchy across the board.*

On consideration of a more egalitarian way of working in contemporary music, Canning referred somewhat dubiously to *Comprovisation*.

PR: *If one were to come up with a new framework for working together, would you have any suggestions?*

RC: *Comprovisation!* [laughs]...*I think [John] Zorn coined the term.*

PR: *Does it have any merit?*

RC: *Well it's still composed improvisation, composer and improviser; even the very name of the thing [laughs] has a hierarchy!*

Roe-Canning, 2004: Pilot interview

2.4 RESULTS OF THE PILOT STUDY

Procedures adopted for conducting this pilot study involved devising generic questions to examine issues in relation to contemporary performance and composition. The pilot study sought to explore basic research ideas and procedures; it was not utilized to consider specific methodological aspects. The main pilot interview was recorded on audio and later transcribed. Having completed the interview I undertook a substantial review of the proceedings, based on an analysis of the audio recording and transcript. As a result of this analysis, collaboration between performer and composer emerged as the central research concept to develop. I realized that by collaborating with the commissioned composers I would be in a position to undertake a practice-based research project where many issues of personal interest could be explored. Issues discussed in this pilot research including sketching, creative process,

transmission and improvisation were revised and adapted to fit the research framework. Questions on these subjects were adopted with the intention of addressing issues in the context of the collaborations with the composers concerned.

The pilot study, in addition to establishing an appropriate framework for the research, provided practical research training, especially in relation to interview skills and practical considerations in question design. The questions I had designed for the pilot were less than effective and my interview approach was unhelpfully adversarial.

The experience gained in practical interviewing skills proved to be of significance and influenced the whole course of the ensuing research. Of particular note was the realization that the type of questions chosen and the approach to questioning were crucial to success in the research going forward. Issues that arose in relation to questions proffered included the number of questions asked, tangential questioning and the intensity of the questioning.

In relation to the number of questions asked, I had, for example, devised fifteen questions on sketching alone, which proved to be far too many in the context of one interview. One or two questions in each area would have sufficed and would probably have been more effective. Also, as various questions were raised and discussed, many other questions were added which took the interview off into unnecessary areas. With the enthusiasm of a novice, some questions were needlessly detailed and confusing—for example, ‘so your transformations in writing are really problem solving and when the problem is resolved do you move onto the next problem?’ This line of questioning became too fussy and created a degree of intensity that was unhelpful. In addition, the prompting of responses was also a cause of concern. Some suggestions I made seemed to be pushing an agenda and were needlessly presumptuous and leading. For example:

PR: *It seems most things are up for grabs at the beginning of your compositional process? Maybe that's why your process is so big, because you start from the basis of not restricting yourself?*

RC: *No, no I restrict myself hugely from the beginning...it is very tightly controlled.*

Roe-Canning, 2004: Pilot interview

It was apparent from the interview that my overzealous approach was inhibitory to the collaborative process itself. The style of questioning created fatigue and frustration, as was evident later in the interview when Canning commented on the detail and intensity of questioning:

RC: Perhaps it would be best to start off with a section on collaboration, as all that prior stuff will tire people out.

The work of Cohen, et al (2000) proved effective in reviewing the reliability, validity and practicability of questions to adopt for the main body of the research. These authors have proposed a series of checks and balances to be considered when designing appropriate interview questions, as follows:

- Eliminate ambiguities in wording
- Check the time allocated to each question
- Identify redundant questions (e.g. those which result in simple ‘yes’ or ‘no’ answers)
- Use open-ended discursive questioning
- Decide on the most appropriate type of question, e.g. dichotomous, multiple choice
- Ensure the data acquired will answer the research questions
- Ask only one thing at a time in a question
- Be simple, clear and brief, whenever possible
- Avoid leading or threatening questions

Cohen, Mannion and Morrison, 2000: 262-3

Two further practical issues emerged out of this interview in relation to the assignments I had intended proposing to the composers. Firstly the notion that the composers might keep a compositional diary with sketches and a commentary on the process seemed on reflection unrealistic. Secondly the idea that composers might utilize the ‘Sloboda’ diagram was clearly lacking in common sense!

2.5 SUMMARY

The pilot study had a significant effect on the whole of the research project. Without this initial investigation it is likely that errors of procedure and strategy would have significantly undermined the research. This study provided an opportunity for teasing out practical issues without jeopardising the main research itself. The knowledge gained as a result of the pilot study affected many aspects of the research; these are summarised in Table 10, on the following page.

TABLE 10
Summary of Strategic Findings (Interviews and Questions)-Pilot Study

Excessive talking: The tendency was to over-elaborate and talk too much, therefore reducing the potential to gain insights from the composer. I realised it would be more effective to let the composers speak freely without too many interventions.

Overzealous approach: The nature of communication between individuals is context sensitive and vital. Taking an overzealous approach to questioning can provoke frustration. This was evident in the sketching part of the interview where the questioning became needlessly fastidious.

Agenda setting: The importance of sticking to the agenda under investigation and not letting personal bias interfere. I recognised my own pro-performer stance in relation to perceived creative hierarchies.

Beginnings: I came to understand that it would be best to begin with some easy conversation and simple questions to create a relaxed atmosphere. Controversial issues could be raised later if appropriate to occasion.

Atmosphere: Atmosphere affects dialogue and disclosure. Creating a cooperative mood with the composers would be critical to the success of this project. Subtle issues of interpersonal engagement including enthusiasm, reassurance, and consideration were also deemed important.

Questioning: Choosing the content, style and direction of questioning proved critical. Asking questions and engaging in collaboration are not necessarily compatible; I discovered it would be more effective to reduce significantly the number of questions asked at each interview.

Tangential questioning: Engaging in questions off the main issue would be counter-productive.

Intensity levels: An awareness of how questions were framed was an important finding. Too much nit-picking and pursuing trivial detail would prove unhelpful.

Prompting: In reviewing the interview I realised there was a tendency to lead the discussion and prompt answers. I realised that it would be more effective simply to proffer questions and await responses without intervention.

Phrasing of questions: In the course of this interview many questions were misunderstood. This emanated from a lack of clarity in relation to the object of the question. These issues would be resolved with a simplification of questions and a more open style of interviewing. Open questioning and shorter questions would provide better scope for dialogue, e.g. questions beginning with, *how?* and also, *in what way?* would most likely elicit responses commensurate with the complexity of issues under discussion.

Practicalities: The length of the interviewing part of the collaborations would be best kept below one hour. Having regular breaks would also enhance the effectiveness of the sessions.

This chapter outlined the importance of the pilot study in providing a focus for the research. Prior to undertaking this preliminary study I had decided to commission five composers to write new pieces for me to perform with the intention of devising a practice-based research project around these new commissions. At that point I had little idea how this research would take shape. Fortunately the pilot study provided the opportunity to develop the conceptual framework and practical research experience to further the research. The nature of the relationship between composer and performer and in particular how this relationship works in contemporary music seemed a most apposite subject for further examination. I also realised that in undertaking this research it would redress the lack of repertoire for the bass clarinet by Irish composers. The composers, (Ed Bennett, Rob Canning, Stephen Gardner, Ronan Guilfoyle and Jane O’Leary) and the resulting collaborations between each composer and myself, represent the core of this research project. The next chapter examines the research methodologies and procedures that were adopted as a result of this initial study.

CHAPTER 3

METHODS AND PROCEDURES

3.1	INTRODUCTION
3.2	THE RESEARCH CONTEXT
3.3	THE RESEARCH CONCEPTS
3.3.1	Epistemology
3.3.2	Theoretical Perspective
3.4	METHODOLOGIES
3.4.1	Phenomenological Research
3.4.2	Action Research
3.4.3	Practice-Based Research
3.4.4	Case Study Research
3.4.5	Qualitative Research
3.5	OUTLINE OF MULTIPLE CASE STUDY DESIGN
3.5.1	Case Study Questions
3.6	DATA COLLECTION
3.6.1	Interviews
	<i>Interviewer Bias</i>
	<i>Interview Questions</i>
	<i>Recording Interviews</i>
	<i>Transcribing Interviews</i>
3.6.2	Reflective Journal
3.6.3	Practice Protocols
3.6.4	Compositional Sketches, Archival Material and Artefacts
3.7	DATA ANALYSIS
3.7.1	Cases, Coding and Themes
3.7.2	HyperResearch
3.8	REPORTING THE RESEARCH

3.1 INTRODUCTION

Research into collaboration is a recent phenomenon with many areas yet to be explored. This chapter gives an account of the methods and procedures adopted for the main body of the research. This introduction explains the orientation of the particular research project. The subsequent sections include descriptions of the mixed methods chosen, the particular multiple-case-study design adopted and the data collected.

Most people are familiar with the phenomenon of collaboration. This phenomenon, however, has many variations in meaning and affect and thus requires elucidation. The understanding of interaction and social communication is vital, especially as a range of new modes of communication has been developed since the 1980s. The mediation of communication and the exploration of appropriate processes for the transmission of ideas are important, especially in creative practice. John-Steiner challenges us to consider the ‘dynamics of mutuality’ and the ‘co-construction

of new knowledge' as we move away from an era of individualism (associated with the twentieth century) into an era of community in the twenty-first century (John-Steiner, 2000: 3). This research sets out to consider one aspect of community, namely how collaboration between composer and performer in contemporary music affects the practice of these musicians. Contemporary music in the context of this research refers to music in the classical or art music tradition.

A number of authors have addressed particular aspects of artistic collaboration including John-Steiner (2000), Steiner (1992) and Miell and Littleton (2004). However, little exists by way of detailed investigation into the processes of collaboration between composer and performer. A recent exploration of collaborative creativity by Miell and Littleton (2004) reports on a variety of artistic collaborations including student-teacher relationships, music technology collaborations and collaborations between composers and architects. This book provides an effective overview of various issues in relation to collaboration, including aspects of motivation and identity. However, the omission of any reference to creative collaborations between composers and performers represents a general deficiency in this particular field. Other writers, including Sawyer (2006), have examined aspects of collaboration in relation to group practice, but there is a paucity of detailed reporting on the specific collaborative efforts of composers and performers. This research attempts to address this deficiency by giving a detailed account of a series of concurrent collaborations between the author and five composers.

3.2 THE RESEARCH CONTEXT

The research began in September 2003 with the explicit intention of examining graphic notation in educational contexts. This initial proposal foundered because of a difficulty in finding appropriate control groups to investigate. This phase lasted approximately nine months, resulting in the pragmatic dissolution of the original proposal. The preliminary work did however provide the opportunity to strengthen research skills and to inform my consequent proposal and research design.

In September 2004, I began researching collaboration in contemporary music, and more specifically how composers and performers work together. This study was informed by the pilot research and prompted by my experiences of playing contemporary music over many years. During the past twenty years I have had the opportunity to work professionally in contemporary music with both composers and performers. I considered the relationship between composers and performers an interesting area to explore as I realized (from experience) that relations between both sets of musicians can be fraught with misunderstanding. As explained in Chapter Two, I commissioned five established Irish composers to engage in collaborations with me as a performer. Each of these composers is highly regarded by their peers both nationally and internationally. Fortunately as a research group they are also diverse in gender, age, compositional style and methods of working. Three of these composers are members of *Aosdána*, the body established by the Irish Government to honour and support creative artists in Ireland (see Appendix C for Composers and Performer Biographies).

Before commencing the collaborations, I made it clear to the composers that I wanted to examine closely the way we worked together as musicians. I agreed to meet the composers a minimum of three times during this collaborative process, as follows:

- Before the compositions began.
- During the compositional phase.
- When the compositions were completed.

Each of these meetings were recorded and transcribed. I also asked the composers to keep sketches of their compositions and to keep notes of any ideas they had in relation to their compositional processes. I encouraged the composers to contact me between meetings, if they felt I could be of assistance in the development of the new works. I kept a personal reflective journal of issues that I felt were relevant to the research. At the end of the second set of meetings the composers had produced a series of scored drafts, which I then began to practise and study prior to the final set of meetings.

The meetings had two main components: a formal interview containing set questions, and a practical workshop during which musical ideas were discussed and

tried out. For each of the meetings I devised a specific set of questions to ask the composers, dealing with a variety of areas including sketching, notation and experience of collaboration. The questions for these meetings are listed in Appendix D.

My own preparation of the new pieces was also carefully documented, with the details of specific modes of practice kept in written form. This practical phase of the research took place over the course of one academic year, beginning in September 2004, with the first performances of the new pieces given in July 2005.

The research set out to understand and explore collaboration as it pertained to a particular core group of musicians. This phenomenological enquiry utilized a variety of methodologies within a case study framework.

3.3 THE RESEARCH CONCEPTS

The philosophical foundations, concepts and methodologies underpinning this research were not fashioned from theory. These ideas emerged in the course of the research process itself. The journey provided the impetus for the development of an appropriate conceptual framework. In effect the methods, methodological approaches, theoretical perspectives and epistemology grew out of practice. As Crotty has suggested, every piece of research is unique and calls for unique methodologies; we have to develop these methodologies to fit the research undertaken (Crotty, 1998: 13). In this case, the methodologies evolved from considering possible research perspectives ranging from positivism to phenomenology. It became evident that the particular activities and processes conformed to a set of principles that could be utilized in a pragmatic way, with the whole resting within a particular conceptual framework. This conceptual framework provided the ‘scaffolding’ for the research structures undertaken.

In considering an appropriate framework for research Crotty indicates four elements that should be considered. These are: the choice of methods to use, the methodologies that govern the use of methods, the theoretical perspectives behind the methodology, and the epistemology that informs the particular perspective (Crotty, 1998: 2). These elements can be represented in a top-down schema, as outlined in Table 11, indicating the approaches chosen for this research.

TABLE 11 Research Framework
<u>Epistemology</u> Constructionism
<u>Theoretical Perspective</u> Interpretivism-Phenomenology
<u>Methodologies</u> Action-Research, Practice-Based Research and Phenomenological Research
<u>Methods</u> Case Study, Interview, Participant Observation, Content Analysis

Having a clear conceptual framework provided the focus necessary to develop appropriate procedures and set the direction of the research. The aforementioned methodologies and methods will be discussed in more detail later in this chapter. However, some initial explanation of the theoretical perspective and epistemology will assist in clarifying the philosophical stance and the theory of knowledge that were at the core of this research.

3.3.1 Epistemology

Constructionism is an epistemology often used interchangeably with constructivism; it is a way of understanding that is linked with many theoretical perspectives including interpretivism and phenomenology. Epistemology relates to ‘the nature of knowledge, its possibility, scope and general basis’ (Hamlyn, 1995: 242). Denzin and Lincoln describe the constructivist paradigm as relating to multiple realities where knower and respondent ‘co-create understandings’ using a naturalistic (in the real world) set of methodological procedures (Denzin and Lincoln, 2003: 35). Unlike the positivist stance of objectivism, the constructionist perspective regards meaning as constructed and not discovered. Crotty defines constructionism as:

The view that all knowledge, and therefore all meaningful reality as such, is contingent upon human practices, being constructed in and out of interaction between human beings and their world, and developed and transmitted within an essentially social context.

Crotty, 1998: 42.

In the context of this research, where social interaction and relationships was key, a constructionist approach enabled certain collaborative assumptions about meaning: that musical understanding is developed through interactions between individuals and between the participants and the world at large.

3.3.2 Theoretical Perspective

The theoretical perspective of interpretivism provides the philosophical background to the variety of methodologies chosen. Interpretivism is used in an attempt to understand and explain human and social reality (Crotty, 1998: 67). Berrey refers to interpretivism as providing the potential to ‘reveal a portrait of an individual’ and an understanding of the human and environmental conditions that influence a person. She continues by suggesting that ‘in simple language, no one is really interested in something that is totally irrelevant to oneself. Therefore, investigators present the meaning of the research for their own situations, thus avoiding the traditional pretence of objectivity’ (Berrey, 2003: 105). The research that is the

subject of this thesis makes no attempt at objective posturing, with outcomes that are suggestive rather than prescriptive.

3.4 METHODOLOGIES

Various research methodologies and methods were used in this research, including phenomenology, action research, practice-based research, case study research and qualitative methods. The utilization of such a range of approaches is predicated on the understanding that overlaps naturally occur from one system to another. However each of these approaches directly ties in with the aforementioned theoretical perspective and epistemology.

3.4.1 Phenomenological Research

Denscombe describes phenomenology simply as ‘an approach that focuses on how life is experienced’ (Denscombe, 2003: 97). Phenomenology is known both as a philosophical movement and a method of enquiry. When viewed as a philosophy, phenomenology can become more elusive than the simple definition provided by Denscombe. Sokolowski attempts to situate phenomenology in a distinction between the ‘natural attitude’ and the ‘phenomenological attitude’. He describes the natural attitude as being ‘the default perspective’, the one we are in originally and from which nothing more basic can be generated, whereas the phenomenological attitude is described as ‘the focus we have when we reflect upon the natural attitude and all the intentionalities that occur within it’ (Sokolowski, 2000: 42). Often efforts to clarify the concept result in mystification, with phenomenologists talking about ‘primordial phenomena’ and ‘the immediate, original data of our consciousness’ (Crotty, 1998: 79). Ultimately though, what we experience directly, the objects of our experience before we start thinking, interpreting or attributing meaning to them, relates to phenomenology. This perspective provides a platform on which to reconsider intuitive experience, allowing new meanings to emerge or original ideas to be consolidated and combined. It also ties in directly with the phenomenon of collaboration, which is

considered implicitly understood by most people. However, it is through phenomenological enquiry that new interpretations and standpoints can be developed.

With phenomenological research the researcher identifies the ‘essence’ of human experiences concerning a phenomenon (such as collaboration) as described by participants in a study. Understanding these ‘lived-experiences’ by studying a small group of subjects through extensive engagement allows for the development of patterns and relationships of meaning (Moustakas, quoted in Creswell, 2003: 15). Denscombe cites a variety of advantages and disadvantages with this approach:

Advantages

- Offers the prospect of authentic accounts of complex phenomena
- Allows for a humanistic approach to research
- Suitable for small-scale research
- The description of experiences can tell an interesting story

Disadvantages

- Lack of scientific rigour
- Associated with description and less analysis
- Attention to mundane features of life
- Feasibility of suspending common sense

Denscombe, 2003: 106-7

3.4.2 Action Research

The concept of ‘action research’ emerged in the early 1940’s with Kurt Lewin (1890-1947) generally understood to have created the term. Lewin considered action research to be proactive, contending that research into forms of social action could result in practical outcomes for communities. He argued against research that only produced books, which he considered to lack practical application and significance (Kurt Lewin in Lewin 1948: 202-3). Action research has gone through phases of popularity and acceptance, and also scepticism and doubt about its efficacy and validity. However, it has emerged in the latter part of the twentieth century and the early twenty-first century as an effective and popular form of practice-based research (Smith, 2001). Four defining characteristics of action research are:

- *Practical*: Aimed at dealing with real-world problems and issues.
- *Change*: A way of dealing with practical problems and a means of discovering more about phenomena; change is an integral part of the process.
- *Cyclical process*: Initial findings generate possibilities for change, which are then implemented and assessed before further investigation.
- *Participation*: Researchers are crucial in the process; their participation is active, not passive.

Denscombe, 2003: 73-4

The process of action research was an important part of this investigation with each phase evaluated and modified to improve subsequent research phases. This form of research is participatory and leads to improvement in people's own work practices. The action referred to is self-reflective and involves cycles of planning, acting, observing and reflecting (Kemmis and McTaggart, 1988: 22-5). These cycles are then repeated throughout the course of the research. The key phases of this research were as follows:

- The pilot study.
- Fieldwork for each individual case study, which itself fell into three distinct phases.
- Preparation and planning for the performances of the new works.
- Post-performance phase, consisting of further reflection and planning for the reporting of the research.

All of these phases were reflected upon and modified contemporaneously. A personal reflective journal was kept throughout the research and this informed my research practice. During the course of the interviews, composers demonstrated both philosophically and practically the effect the collaborations had on their own perceptions and practice. These issues are discussed in some detail in chapters 4, 5 and 6.

3.4.3 Practice-Based Research

This research is underpinned by information and experiences gained as a result of the practice-based elements of the investigation. The submission of a thesis in

conjunction with performances, recordings and the presentation of audio and video media for examination, represents a typical model for practice-based research. In December 2006 the Higher Education and Training Awards Council of Ireland (HETAC) produced a consultation paper on practice-based research. This report affirmed the view that practice-based research is an area of considerable growth, requiring new understanding and knowledge in research evaluation and presentation.

Approaches to the facilitation, development and management of traditional research degree programmes cannot simply be assumed to be transferable to practice-based research programmes in the arts. There is a need to establish and articulate a shared understanding of practice-based research in the arts, and bespoke principles of good practice for this activity.

HETAC, 2006: 1

In the present research, the practice-based outcomes are significant indicators of the substance of the investigation undertaken. These outcomes include the following:

- Four new works composed for Solo Bass Clarinet by renowned Irish composers
- National and international performances of these new works (ongoing)
- Audio recording of these new works
- Generation of substantial data in various forms (audio, video, text) from practice-led fieldwork

Writing in 1983, Schon considered practical research ‘the basis of good professional practice’, in which practitioners come to understand what they are doing and use their insights intentionally to improve practice (quoted in McNiff, 1993: 100). Moreover, Hayden and Windsor indicate how easy it is for research and practice to become disconnected, when the practice becomes an object to be studied with practitioners having little engagement with critical, as opposed to creative, practice. They argue for the involvement of the practitioner as both researcher and research subject (Hayden and Windsor, 2007: 32). This research explored creative practice amongst a particular group of musicians and the effect collaboration had on their practice.

3.4.4 Case Study Research

The core structural and procedural components of this research were multiple case studies. Each of the five collaborations represented a particular case. These cases involved ‘the experiences of real people in real situations and provided a rich source of data’ (Cohen, et al 2000: 181). This method was chosen as case studies often provide detailed, authentic accounts of phenomena in context, thus avoiding the fragmentation of the experimental, the generalities of the survey and the descriptive limitations of statistics (Adelman and Kemp, 1992: 135).

The case study process allows for vivid description and a linear narrative that eschews formality. It enables research that can involve the researcher in a proactive participant-observer role. This particular research dealt with a number of interesting musicians in the examination of a phenomenon of some breadth and diversity. These characteristics relate to Denscombe’s descriptions of components typically found in case study research: he suggests case studies typically emphasize:

- | | | |
|--------------------|-------------|---------------------------|
| • Depth of study | rather than | Breadth of study |
| • The particular | rather than | The general |
| • Relationships | rather than | Outcomes and end-products |
| • Holistic views | rather than | Isolated factors |
| • Natural settings | rather than | Artificial situations |
| • Multiple sources | rather than | One research method. |

Denscombe, 2003: 32

The case study methods adopted fostered the use of multiple sources of data, which in turn facilitated the validation of this data through triangulation. However, case study research is considered to have some disadvantages, three of which are:

1. The results may not be generalizable except where other readers/researchers see their application.
2. They are not easily open to crosschecking; hence they may be selective, biased, personal and subjective.
3. They are prone to problems of observer bias, despite attempts made to address reflexivity.

Cohen, Mannion and Morrison, 2000: 184

Despite such disadvantages, this methodology did provide an appropriate structural framework for the research, with due effort taken to avoid potential pitfalls. The specific details of the hypotheses, propositions and design of the research will be discussed later in the chapter.

3.4.5 Qualitative Research

This research is based on qualitative methods of enquiry, as befits the social context and naturalistic setting of the investigation. Typically, and perhaps simplistically, qualitative and quantitative methodologies are placed at opposite ends of the research spectrum. Quantitative methods are generally associated with objectivist-positivist research and qualitative methods are often equated with constructionist or subjectivist research. Often quantitative methods are considered to be more verifiable and scientifically reliable. However, whether the divide between qualitative or quantitative research is relevant depends on perspective and interpretation. Crotty, for example, argues that both quantitative and qualitative methods are relevant for constructivist research. He goes on to suggest that in fact even scientific investigations are constructions and therefore not absolute.

If we seek to be consistently constructionist, we will put all understandings, scientific and non-scientific alike on the same footing. They are all constructions. None is objective or truly generalisable. Scientific knowledge is just a particular form of constructed knowledge to serve a particular purpose.

Crotty, 1998: 16

Both qualitative and quantitative approaches are associated with certain procedures and methods used to carry out an investigation; there are strengths and weaknesses with both methods. Silverman (2001) considers the ‘sense’ and ‘nonsense’ of both approaches and lists the typical features claimed of qualitative and quantitative methods as follows:

- Qualitative (Soft): flexible, subjective, speculative and grounded
- Quantitative (Hard): fixed, objective, value-free and abstract

Moreover, Silverman acknowledges conflicting and confusing accounts of research approaches and supports the view that neither approach is pre-eminent.

The implication is that quantitative research is superior because it is value free, it simply objectively reports reality, whereas qualitative research is influenced by the researcher's political values. Conversely other people might argue that such value freedom in social science is either undesirable or impossible.

Silverman, 2001: 25

The qualitative paradigm corresponds with the sociological perspective of this investigation in which the nature of collaboration is considered. The strategies adopted assisted in the collection of 'open-ended, emergent data with the primary intent of developing themes from data' (Creswell, 2003: 18).

This research was concerned with the understanding of meaning, through observation, reflection and analysis. These aspects correspond with Tesch's four basic groupings of qualitative research where the interest is in:

- The characteristics of language.
- The discovery of regularities.
- The comprehension of the meaning of text or action.
- Reflection.

Tesch, quoted in Robson, 1993: 372.

3.5 OUTLINE OF MULTIPLE CASE STUDY DESIGN

Developing a design that utilised multiple case studies provided the potential for a more compelling and broader understanding than the investigation of a single case. This increased perspective does not permit statistical generalizations, but it does present a wider palette for analytic generalization (Robson, 1993: 161). Yin indicates that a case study is an empirical inquiry that investigates contemporary phenomena within real-life contexts, especially when the boundaries between phenomenon and context are not clearly evident. He proposes a comprehensive model for the

development of a case study and suggests that the design should provide a logical sequence that connects the data to the study's initial research questions and its conclusion (Yin, 2003:13-14).

3.5.1 Case Study Questions

The main research questions of this study are:

How does collaboration between composer and performer affect both musicians' practice?

How does collaboration affect transmission of musical ideas between composer, performer and audience?

What types of collaboration are possible?

Can findings from this investigation be extrapolated to propose models of good practice for collaboration between composer and performer?

The following Tables 12 and 13 outline in concise terms the key aspects of this investigation based on the model proposed by Yin.

TABLE 12
Case Study Design and Proposition

DESIGN

The story-How collaboration can create a seamless pathway from creation, through preparation to audience reception.

Through phased interventions over a period of one year (2004-2005) significant data was gathered to support the research proposition (indicated below). The initial design concept involved the gathering of information at three points as follows:

- Before the new compositions began.
- During the compositional phase.
- On completion of the new works.

The resulting works were performed on a number of occasions and recorded in 2006.

These case studies set out to show that:

- Collaboration between composer and performer is mutually beneficial to the practice of both musicians.
- Significant collaboration between composer and performer improves musical understanding and consequently improves transmission between composer, performer and audience
- Various modes of collaboration are possible
- Collaboration provides a pathway for composers and performers that promotes greater artistic integration and produces work that reduces boundaries between conception, preparation and reception.

PROPOSITION

Collaboration between composers and performers produces mutual benefit and improved practice because:

- The composer (through contact with the performer) increases understanding of instrumental idiosyncrasy, awareness of the performer's ability-flexibility and attitude, leading to work that is coherent, idiomatically effective and performable.
- The performer (through contact with the composer) increases understanding of compositional practice and awareness of the composer's intention beyond notational description, including the specific musical accent of the composer, leading to productive preparation for effective performance.
- Both musicians extend their creative imaginations through mutuality based on understanding and diversity.

TABLE 13
Case Study Criteria

What was explored:

What happens when there is significant collaboration between a particular performer and five composers?

The purpose of this exploration:

To find out if greater cohesion between performer and composer improves practice and results in greater artistic satisfaction for both leading to improved communication with the audience.

The criteria for this exploration to be evaluated:

Through monitoring and assessing the collaborative creative process, realisation and performance of specific works.

To learn as a result of this study:

- Effective modes of collaboration.
- The positives and negatives of collaboration.
- The attitude of particular composers towards composition, performance and reception.
- Convergence of ideals in relation to collaboration across the five composers.
- Findings that can be extrapolated and suggested for further study and also recommendations for other collaborations between composers and performers.

Collection of data included:

- Interviews with composers, including focussed questions.
- Direct participant observation of exploratory practical work.
- Composers' sketches.
- Supplementary documentation including e-mails, letters and phone calls.
- Archival material on each composer, including scores, CDs and articles.
- Physical artefacts—five compositions.
- Recordings—Audio and Visual media from interviews.
- Reflective Journal.

Justification of approach:

The design provided opportunities to investigate the phenomenon through various modalities with attendant data collection analysed, evaluated and reported upon.

Conditions:

Field research provided practical and theoretical observation of the phenomenon in a specified research cluster, providing opportunities to appraise artistic collaboration.

3.6 DATA COLLECTION

The multiple-case-study design offered an opportunity to look in depth at the particular phenomenon concerned. In conjunction with the use of multiple research methods, the utilization of multiple sources of information assisted in validating the data (Denscombe, 2003: 38). Data was collected from a range of sources and was captured in a variety of media including text, musical scores, audio and video. The primary source of this data emerged from interviews with the individual composers. The interviews provided the platform to collate participant observations, interview transcripts and audio-video recordings. In turn, these interviews provided the raw material for personal reflections, which were recorded in a reflective journal. As part of the process some of the composers submitted compositional sketches. Some composers also made written commentaries on the process, which were provided as part of the journey undertaken. New compositions were written and produced as physical artefacts, and a CD recording of the new works was made. Practice protocols were kept to document the preparation of the new works for performance. Prior to arranging the interviews, a variety of archival material was collected and examined relating to the chosen composers, including scores, recordings and previously published interviews. These sources provided a foundation for the fieldwork and data collection phase of the research. In summary, the primary sources of data collected included:

- Interviews, Recorded and Transcribed
- Reflective Journal
- Practice Protocols (Practice Journals)
- Compositional sketches and commentaries
- Physical artefacts, including four new compositions and recordings of same
- Archival material, including scores and recordings.

Along with the aforementioned materials many other sources of data were collected and appraised including informal interviews with various other composers and performers not directly related to the research.

3.6.1 Interviews

The procedures adopted for conducting the interviews involved meeting with the composers on at least three occasions in a location that suited both the composer and the practical nature of the interviews. In some cases this meant meeting in the composer's home (Canning, Gardner and Guilfoyle) and in other cases in my own home or at a local music college (Bennett and O'Leary). All the interviews were recorded on audio and subsequently transcribed; the last interview with each composer was also recorded on video. Each interview was assessed in a personal reflective journal, and this assisted in reviewing the effectiveness of the procedures and questions considered. This reviewing refined the process as it was unfolding and reflects an action-research approach. Whilst these sessions were defined as interviews they were also occasions of creative interplay, with a substantial portion of the interviews dedicated to trying out musical ideas and collective brainstorming.

Interviews are used extensively in research, especially in the social sciences. There are various conceptions of the interview, three of which are described by Kitwood (1977) as follows; firstly as a potential means of information transfer and collection, secondly a transaction that inevitably has bias (to be recognised and controlled), and finally as an encounter necessarily sharing many of the features of everyday life (quoted in Cohen, et al 2000: 267). Kvale sets out a number of characteristics common to interviews in qualitative research:

- Focused: On particular themes (e.g. collaboration), neither strictly structured nor non-directive.
- Change: The process of being interviewed may produce new insights and awareness on given themes.
- Interpersonal relations: Knowledge is obtained through the interpersonal interaction of the interview.
- Positive experience: A well carried-out research interview can be an enriching experience for the interviewee, who may gain new insights into his life situation.
- Meaning: Is interpreted in terms of what is said but also in how it is said.

Kvale, 1996: 30.

In the interviews undertaken for this research account was taken of the preceding tenets and a flexible approach was adopted, thus avoiding overly directive questioning in favour of a more open-ended discussion. This approach provided encounters that were enjoyable and creatively productive, leading to mutual insights and awareness. A full listing of interviews for this research is included in the Bibliography.

Interviewer Bias

One of the main difficulties with interviewing is the potential for interviewer bias. This is particularly relevant where the topic being investigated has the potential to be divisive. The interviews in this study, between a particular performer (the researcher as participant) and selected composers, clearly had potential for a pro-performer bias. Bias with interviewing can have several causes, including poor rapport between interviewer and interviewee, prompting or biased probing, and selective or interpreted recording of data transcripts (Oppenheim, 1992: 96-7). These issues were avoided by adhering to concepts set out by Kvale, who recommends that for effective interviews, the interviewer should be:

- *Clear*: in choice of language and presentation of subject matter
- *Gentle*: enabling subjects to say what they want to say in their own way
- *Sensitive*: empathetic active listening taking into account non-verbal communication
- *Steering*: avoiding prompting answers by sticking to the point.

Kvale, 1996: 148

All of the interviews were recorded and transcribed, with resulting analysis predicated on reporting honestly the strengths and weaknesses of the investigation. All of the data has been archived and is available for further examination.

Interview Questions

Asking questions and getting answers is a difficult task. There is always ambiguity, no matter how carefully one words the questions or reports and codes the answers. The use of interviewing in research is extensive today; however qualitative researchers are increasingly realizing that interviews are not neutral tools for data

gathering but active interactions between people, leading to contextually based understanding (Fontana and Frey, 2003: 61-2). The interview sessions of this investigation were practical forums for discussion, playing music and trying out ideas. They were meetings that explored in a practical and theoretical way the phenomenon of collaboration. The meetings lasted between one and two hours and were semi-structured, with specific questions used as a guide for each of the interview phases. Specific questions were asked of each composer at each phase of the research. Questions acted as an interview guide and are listed in Appendix D. These questions were used to provide consistency and were carefully chosen. The questions were also open-ended and provided the opportunity to explore a variety of subjects and themes. For the first set of meetings the questions focussed on aspects of collaboration, with subsequent meetings exploring various related themes that included discussing the collaborative process itself. The meetings consisted of prescribed questions followed by a practical session, although sometimes this order was reversed with the questions coming at the end of the session.

Recording Interviews

All of the sessions for this research were recorded on a portable MP3 player. Each of the sessions was then transferred onto a computer for transcription and analytical purposes. Recording the sessions provided a degree of formality but this allowed for an accurate record of the events to be taken as they unfolded, without the burden of contemporaneous note taking. Lofland outlines the benefits of recording interviews:

One's full attention must be focussed on the interview. One must be thinking about probing for further explication of what is being said...this is hard enough of itself without writing it down...therefore if possible record; then one can interview.

Lofland, 1971: 89

There is a trade-off between the need to collect as much data as possible and the wish to avoid having a threatening environment that impedes the flow of information. The interview as a social encounter has to consider and allow for a whole range of non-cognitive factors that form everyday conduct (Cohen, Mannion and

Morrison, 2000: 281). Spontaneity, social awareness and sensitivity were key to achieving successful interactions, with recordings non-intrusively and tactfully undertaken.

Transcribing Interviews

All the interview sessions were transcribed, providing a rich source of data. In total there were 17 core sessions involving 28 hours of recorded data, which in turn took 140 hours to transcribe. These transcriptions ran to approximately 140,000 words of data. Table 14 provides details of interview dates, locations, durations and length of transcripts. These transcriptions made available the potential to draw themes together and assisted in the analysis of data. The transcripts were used in conjunction with 'HyperRESEARCH', a data analysis programme. The interview is, however, a social encounter and not just a data collection exercise; transcriptions invariably lose data from the original encounter as they represent the translation from one set of rules (oral and interpersonal) to another rule system (written language) (Cohen, Mannion and Morrison, 2000: 281). Nonetheless in assessing and reviewing the data for analysis, the opportunity to listen to the original recordings, accompanied by a transcript, provided a strong platform on which to consider the information gathered. There was a sense of reliving the experiences with the benefit of hindsight and new reflections evoked.

TABLE 14
Interviews-Dates, Locations, Durations, Transcripts and Recordings

<i>Composer</i>	<i>Interview Dates/ Location</i>	<i>Duration- Minutes</i>	<i>Transcripts Word Count</i>	<i>Recordings Audio-Video</i>
Ed Bennett	3/11/2004 Birmingham	128	8329	MP3
	29/4/2005 Belfast	91	9150	MP3
	29/6/2005 Birmingham	114	8098	MP3 + Video
Rob Canning	22/9/2004 Dublin (Pilot)	101	8434	Minidisc
	11/3/2005 Wexford	111	7698	MP3
Stephen Gardner	12/11/2004 Dublin	110	5849	MP3
	3/12/2004 Dublin	156	13,540	MP3
	18/3/2005 Dublin	85	7598	MP3 + Video
Ronan Guilfoyle	24/11/2004 Dublin	91	7420	MP3
	22/4/2005 Dublin	82	9323	MP3
	12/7/2005 Dublin	88	6287	MP3 + Video
Jane O’Leary	28/11/2004 Dublin	140	13,173	MP3
	24/2/2005 Dublin	138	11,845	MP3
	10/3/2005 Dublin	28	2619	MP3
	14/4/2005 Dublin	46	2826	MP3
	17/5/2005 Paris	49	1799	MP3
	15/7/2005 Galway	63	3664	MP3 + Video

3.6.2 Reflective Journal

Reflection and ongoing review were important features of this research. A reflective journal was kept throughout the fieldwork phase of this investigation, with a

written commentary recorded in this journal after each meeting. This reflective aspect helped bring to awareness a depth of understanding of the various issues involved in the research. Reflection involves a process of re-organizing knowledge and emotional orientations in an effort to achieve further insights. Moon presents this common-sense view:

Reflection is a form of mental processing, like a form of thinking that we may use to fulfil a purpose or to achieve some anticipated outcome, or we may simply 'be reflective' and then an outcome can be unexpected. Reflection is applied to relatively complicated, ill-structured ideas for which there is not an obvious solution and is largely based on the further processing of knowledge and understanding that we already possess.

Moon, 2004: 82.

In this investigation, the method of reflection involved utilising headings that prompted reflective responses. These were responded to on paper in a ruminative fashion, seeking for a deeper level of meaning beyond superficial considerations. These headings were as follows:

- What happened?
- What stories were told?
- What observations were made?
- What did you learn?
- What subjects were raised that need future action or further investigation?

Reflective writing provides a melting pot of ideas, thoughts and feelings that represents on the page a conglomeration of hunches, instincts and intuitions. It helps clarify one's thinking and is an effective way of 'cognitive housekeeping'. An example of some entries from these reflective journals is included in Appendix E and a listing of these entries is also included in the Bibliography.

3.6.3 Practice Protocols

As an extension of the reflective practice discussed above, I kept a record of practice strategies throughout my preparation of the performances of the new pieces composed. This text-based document provided a resource to examine and evaluate the

creative process of performance preparation. Technical, theoretical, and attitudinal comments were included in this record, as a way of presenting new insights into the preparation of the new music. This was an intriguing exercise as I observed my own attitude shift from excitement to frustration, from confusion to clarity and from insecurity to confident awareness. Keeping a contemporaneous record of practice with the bass clarinet in my hands and laptop beside me gave this commentary immediacy and an unmediated honesty, which helped provide an interesting view of my own creative process. It also helped to relate my experiences in the preparation of the new music to the preparation engaged in and discussed with the composers. The information obtained was utilized in the data analysis and the reporting of findings in this thesis. Jorgensen's model of practice strategies (2004) provides a language and a sequence that clarifies some of the reasons for taking a reflective approach to performance practice. He proposes the following topology:

- Planning and preparation strategies: -for activity selection and organization, setting goals, and time management.
- Executive strategies: -for rehearsal, distribution of practice over time, and preparing for public performance
- Evaluation strategies: -for process and product evaluation.
- Metastrategies: -knowledge of strategies, also control and regulation of strategies.

Jorgensen, 2004: 86

An example of the type of commentary and reflection engaged in is included in Appendix F and is also listed in the Bibliography. Table 15 below gives an indication of some details of these practice protocols, leading to the first performances of the new works on 16 and 17 July 2005. There is no reference to music from the composer Rob Canning, as he did not complete a composition prior to the first performances. These first performances necessitated many hours of practice, and subsequent performances and recording required further work.

TABLE 15 Practice Protocols-Durations and Practice Periods		
Composer	Total Duration of Practice (Hours and Minutes)	Practice Period (Time Frame)
Ed Bennett	20	29/6/2005---15/7/2005
Stephen Gardner	25	3/2/2005---6/3/2005
Ronan Guilfoyle	55.40	9/6/2005---15/7/2005
Jane O’Leary	22.15	4/5/2005---15/7/2005

3.6.4 Compositional Sketches, Archival Material and Artefacts

In collating information and gathering data for these multiple case studies, the sourcing of evidence adhered to the principle of utilizing multiple sources of data, as reported in Denzin (2003) and Yin (2003). Yin suggests using six sources of evidence, including documentation, archival records, interviews, direct observation, participant-observation and physical artefacts (Yin, 2003: 85-7). This research utilized all of these options and also included the gathering of sketches from some of the composers. Bennett, Gardner and O’Leary all produced preliminary sketches of their compositions, which were submitted to me as part of the research process. Gardner also submitted some private correspondence relating to his experience of the collaboration. Comparing these preliminary sketches with the final completed versions of the new works provided interesting insights into the development of the

compositions. Guilfoyle did not produce any sketches, as his compositional process did not involve the sketching out of material.

Archival material included the sourcing of CDs, scores and articles by the composers; these provided a useful contextual background on each of the composers. The physical artefacts gathered from this research include four new compositions, a CD recording of these pieces and this thesis. These cultural artefacts represent a significant contribution to composition and performance, as other performers can now play these new compositions. The recording and this thesis can also be studied and analysed by other researchers and musicians.

3.7 DATA ANALYSIS

The data collection, data analysis and report writing were all interlinked, in keeping with action research and reflective practice principles. These practices espouse responsiveness and flexibility in all aspects of investigation. This qualitative analysis prioritized a holistic view of the research, as opposed to providing a more statistical analysis (Easterby-Smith, et al 1991: 105). Analysis of qualitative data is an inherently creative process as there are no fixed formulas, as is often the case in statistical research (Patton, 1990: 146). Unlike the features of a scientific report, writing interpretive (qualitative) research texts demands a degree of creativity that stems from the research itself, thus providing a connection between thinking ideas, writing ideas and the development of new ideas. Jones and Borbasi refer to this development of meaning and analysis as emerging through ‘the warp and weft of the weave’. They suggest that understanding is woven into the research narrative, especially in phenomenological research, where the text may speak powerfully but can also allow silence for the reader to fill. ‘This type of research can also pose questions that remain unanswered by the researcher’s writing’ (Jones and Borbasi, 2003: 92-3).

A brief outline of the data collection and analysis during this research indicates the connection between conceiving, analysing and reporting. At the outset the research plan was to investigate some unspecified aspect of composer and performer interaction. These ideas were considered in the pilot study, which upon reflection led to the consolidation of ‘collaboration’ as the research subject. This led to refining the interview process and the research procedures. After the pilot study, five case studies followed, taking place concurrently. Each of these case studies was analysed, through personal reflection and feedback from the composers. Ongoing data analysis informed this practice and the development of the research in subsequent phases. A further phase of data analysis took place after all the data had been collected. All of this information was catalogued into five case folders with the intention of analysing and reporting each of the cases separately.

I decided to analyse and report on the case study involving Gardner first. The analysis involved reviewing the interview transcripts and listening to the recordings of the interviews. This examination led to the coding of a wide range of topics relating to collaboration. Aspects of this case study are discussed in the next chapter (chapter 4). The analysis and writing of the chapter provided important feedback in relation to the analysis and reporting of the other case studies. As a result of writing this chapter, I decided to continue the data analysis and reporting by refining the broad range of themes that emerged in this particular case study with Gardner. I reduced the original master list of 32 codes down to eight core themes based on a cross-case analysis of the themes that emerged most frequently across all the data platforms. These eight themes were then analysed and reported thematically in Chapters 5 and 6, with the intention of providing a more compelling narrative than the linear reporting of individual cases.

3.7.1 Cases, Coding and Themes

In preparing the cases for coding and the development of themes, the generic steps proposed by Creswell for analysing qualitative data were utilized. These steps are indicated as follows:

- Step One: Organize and prepare the data for analysis. This involves transcribing, optically scanning material and sorting and arranging data into categories or cases.
- Step Two: Read all data to obtain a general sense of the information and to reflect on its meaning.
- Step Three: Begin a detailed analysis with a coding process that involves segmenting sections of data and labelling these sections into categories or themes.
- Step Four: Use the coding process to generate a description of the setting as well as themes for analysis.
- Step Five: Decide how the descriptions and themes will be represented in the narrative. The most popular approach is to use a narrative passage to convey the findings.
- Step Six: Make an interpretation of the data. What were the lessons learned?

Creswell, 2003: 193-5

Prior to writing Chapter 4 (Case Study: Collaboration: Paul Roe and Stephen Gardner), I carried out the first three steps (above), resulting in the development of a wide range of codes (32), listed in Table 16.

<p>TABLE 16 Roe-Gardner Case Study Codes</p>	
Adaptability and sense of humour	Flow, energy, desire for spontaneity
Adaptable facilitative style: <i>non-verbal</i>	Improvisation
Adaptable facilitative style: <i>verbal</i>	Informal language assists collaboration
Atmosphere affects collaboration	Modes of collaboration
Beneficial effect of collaboration	Negative experience of collaboration
Collaboration affects transmission	Non-collaborative language
Collaboration and creativity	Notation
Collaboration and its affect on work	Positive experience of collaboration
Collaboration and practice	Practical demonstration effective
Collaboration as creative process	Practical instrumental question
Collaboration improves practice	Previous experience of collaboration
Collaboration and professional opportunities	Previous positive history-helpful
Communication and social context	Reference to other music helps orient style
Concerns relating to collaboration	Transmission: composer-performer-audience
Confusion with meaning of collaboration	
Effect of collaboration	
Effective mode of collaboration	
Favoured types of collaboration	

These codes were used to generate a description of the scene as well as providing material for analysis. This material is presented in Chapter 4 in a narrative that conveys both the character of the collaboration and also the inherent themes that emerged. After writing this case study, I selected eight key topics to analyse and report in the remaining case studies. I realized that giving an account of these other case studies thematically would provide a more compelling and linear narrative than the repetition involved in single-case reporting. These topics are listed below (Table 17) and are the subject of Chapters 5 and 6.

<p style="text-align: center;">TABLE 17 Subjects for Thematic Reporting (Chapters 5 and 6)</p>
<p><u>Chapter 5</u></p> <p><i>Communication and social context</i></p> <p><i>Modes of collaboration</i></p> <p><i>Collaboration and practice</i></p> <p><i>Collaboration and work</i></p> <p><u>Chapter 6</u></p> <p><i>Notation</i></p> <p><i>Improvisation</i></p> <p><i>Collaboration and creativity</i></p> <p><i>Transmission-composer, performer, audience</i></p>

3.7.2 HyperRESEARCH-Qualitative Data Assessment Software (QDAS)

Traditionally qualitative analysis is laborious and labour intensive; this typically involves making multiple copies of text, which are hand-coded and cut up into sections before being manually sorted. Using HyperRESEARCH (Version 2.7) obviated the need for the repetitive paperwork of traditional research methods. This programme made it possible to:

- Code data any number of times.
- Retrieve and manipulate portions of coded source material.

- Test propositions about data.
- Print the retrieved data.

All transcribed interviews were imported into HyperResearch, where it was possible to group the interviews and assess them both individually and collectively. These cases were then coded by highlighting the texts with coding applied accordingly. It was also possible to append the coded sections offering the opportunity for further intuitive analysis. One of the most important features of this software was the ability to group individual codes (themes) together, from all sources (cases), and print these particular sections separately. This allowed me to print individual thematic material from all the cases allowing for simple rereading and further appraisal. Table 18 demonstrates sample coding from the theme of improvisation:

TABLE 18
Example of Thematic Material from HyperRESEARCH (Improvisation)

Ed-Meeting 3

Source material:

E: It wouldn't necessarily be too fast the idea is that you have this kind of an ostinato...I guess I could have written it out but I'm just gonna give the guy a headache, so I left it open like that / P: demos different ways.... / E: it could be that you would devise a few patterns and jump between them, is that ok? I'm not sure is that ok or am I putting too much in your head? / P: no it's fine... E: I just thought if I wrote it out it would be silly!

Ed-Meeting 3

Source material:

E: ye play with it, normally I'm quite specific with the notation but if I'm not take it that it's intentional, you can play with it, I mean in general you had it....

Jane-Meeting 1

Source material:

J: I'm envious of improvisers, people who play without music, there is a different kind of a feel to that type of performance.

P: Is there a mid-way point between composition and improvisation?

J: That's what I'm kind of heading for myself.

Rob-Meeting 1

Source material:

R: Yeah you have an idea, like when you're composing a piece and you use notation as your means of transmitting that idea, but when we're doing the improvisation thing it was just talking about the ideas and coming up with strategies for playing.

This software provided a powerful tool for analysis but obviously it did not provide interpretations of the coded information. These meanings and interpretations were elicited in the course of the research narrative. The software did not influence the form and content of the interpretive activity; it did however afford a degree of interactivity that allowed for different interpretive aspects to emerge, ‘spaces that connected the patterns with meanings and experiences’ (Denzin and Lincoln, 2003: 54).

3.8 REPORTING THE RESEARCH

This thesis reports a research process that was rich and varied, with many elements contributing to the complex texture of this research. The report is represented in various forms, including a CD of the new pieces composed, a CD of extracts from the interviews and also a short DVD of the musicians involved. It is important to emphasize that the written report represents only an aspect of the work. The preparation of this written document was considered part of the research journey and not an end in itself. As with other aspects of the investigation there were many twists and turns in the writing itself; it was not a clearly defined linear process. Contemporary research methods, as utilised in this investigation, allow us to ‘understand ourselves as persons writing from particular perspectives at specific times’, which ‘frees us from trying to write a single text in which everything is said to everyone’ (Richardson, 1997: 89).

The following three chapters report the case studies in a narrative that is mainly in the first person, which provides an intimacy in keeping with the central role I played as researcher, participant-observer, and collaborator. This personal account of the experience is balanced by conceptual and theoretical positions that are presented in a more formal discourse. As a result the language of this thesis shifts and changes according to what is being discussed. It is clearly the case that such a personal narrative brings certain difficulties, as it is inherently subjective and lays no claims to objectivity; however, the reflexive nature of this research and discourse suggests that

there is no prospect of achieving a more formal, objective position. Denscombe argues that the reflexivity of social research means that what we know about the social world can never be entirely objective:

A researcher can never stand outside the world he is studying in order to gain a vantage point from which to view things from a perspective not contaminated by contact with that social world. Inevitably, the sense we make of the social world and the meaning we give to the events and situations are shaped by our experiences as social beings and the legacy of the values, norms and concepts we have assimilated during our lifetime. And these will differ from person to person and culture to culture.

Denscombe, 2003: 300

Whilst this investigation was of a subjective nature it was intended that the reporting would be sufficiently engaging and lacking in dogma to present readers with an opportunity to provide their own interpretations and meanings. Sandelowski and Barroso argue in favour of a research report that can take on the role of a ‘dynamic vehicle’ and also an ‘information technology that mediates between researcher-writer and reader’ (Sandelowski and Barroso, 2002: 1).

Finally there are two issues of concern regarding this research. Firstly, the small sample of individuals involved presents a very particular viewpoint that would have been more varied with a larger research group. However, this can also be seen as an advantage, as it allowed for an in-depth study of the particular protagonists as opposed to a more disparate statistical appraisal. The second issue concerns an unexpected difficulty that arose in the course of the research: one of the collaborations (with composer Rob Canning) did not get beyond the initial stages, with no new work composed, due to unforeseen circumstances. Canning was helpful to me at the pilot stage of this research but unfortunately personal circumstances mitigated against this collaboration reaching its full potential. Table 19 outlines the individual phases of this research.

TABLE 19 Research Phases: Key Dates and Events	
Dates	Events
September 2003	<i>Initial research phase on graphic notation</i>
May 2004	<i>Exploration of new proposal on composers and performers in contemporary music</i>
July 2004	<i>Arts Council of Ireland funding approved for commissioning of new works</i>
September 2004	<i>Pilot Study with Rob Canning</i>
November 2004 –March 2005	<i>Case Study One with Stephen Gardner</i>
November 2004– July 2005	<i>Case Studies 2, 3, 4 and 5 with Ed Bennett, Rob Canning, Ronan Guilfoyle and Jane O’Leary</i>
July 2005	<i>First performances of new works in Galway, Ireland.</i>
September 2005	<i>Collation of data and analysis</i>
October 2005	<i>International performance of new works in Rotterdam at the ‘First International World Bass Clarinet Convention’</i>
March 2006	<i>Studio recordings of new pieces</i>
September 2006	<i>Preparation and writing of thesis</i>
October 2007	<i>Submission of thesis</i>
December 2007	<i>Performance and Viva Voce</i>

The following chapter gives an account of the case study between Stephen Gardner and myself. This case study is reported as a separate chapter and demonstrates aspects common to the other cases.

CHAPTER 4

CASE STUDY COLLABORATION: Paul Roe and Stephen Gardner

4.1	INTRODUCTION
4.1.1	Context: Paul Roe and Stephen Gardner
4.2	MEETING ONE: FOREWORD
4.2.1	Atmosphere and Social Context
4.2.2	Experience of Collaboration
4.2.3	Transmission, Notation and the Effectiveness of Practical Work
4.2.4	Summary of Issues: Meeting One
4.3	MEETING TWO: FOREWORD
4.3.1	Communication and Collaboration
4.3.2	Creative Process and Collaboration
4.3.3	Mediation and the Musical Score
4.3.4	Summary of Issues: Meeting Two
4.4	MEETING THREE: FOREWORD
4.4.1	Collaboration and Mutuality
4.4.2	Interpreting Symbols
4.4.3	Some Caveats in relation to Collaboration
4.4.4	Summary of Issues: Meeting Three
4.5	MEETINGS OVERVIEW
4.6	FINDINGS IN RELATION TO STUDY PROPOSITION
4.7	SUMMARY

4.1 INTRODUCTION

The collaboration between Stephen Gardner and myself followed the procedures indicated in the previous chapter. These case procedures were utilised consistently across all of the five case studies providing uniform research processes for data collection and analysis. The reporting of this particular case study is outlined in some detail in the current chapter. Reporting the collaboration with Gardner has a dual purpose: firstly, the narrative provides an account of a particular process and secondly, initial drafts of this chapter assisted in the analysis and reporting of the other case studies. On completion of a first draft of this case study, I realized it would be more effective to analyse and report the remaining case studies thematically, rather than repeat recurrent processes and issues in subsequent chapters.

The collaboration with Gardner took place over a period of four months, from November 2004 to March 2005, with the three meetings held representing key phases in this process. The following account of the collaboration makes considerable use of dialogue from the meetings in an effort to portray an authentic account of the interaction. This written dialogue is supplemented by some audio and video extracts, which assist in giving a fuller characterisation of the encounters. The audio extracts

are used to illuminate particular extracts from the written dialogue and are referred to in the narrative. The video extract, however, is simply a short excerpt from the final meeting, provided to give the reader a basic flavour of the general interaction between Gardner and myself. This video extract is on the accompanying DVD in a presentation that includes a short excerpt from each of the collaborations.

The following account is reported chronologically, and there is a degree of repetition as some issues were raised on a number of occasions. The chapter has a tripartite structure with each of the meetings reported as follows: (a) foreword (b) subjects discussed and (c) summary of issues from the particular meeting. The final section of this chapter provides an overview of the meetings and summarizes findings relevant to the research propositions.

4.1.1 Context: Paul Roe and Stephen Gardner

Prior to this study I had worked with Gardner on a number of occasions, beginning in the early 1990s. Previous encounters involved playing new pieces he had written for the Irish contemporary music ensemble, *Concorde*. We did a number of performances and recordings of his music, including ‘You Never Know What’s Round the Corner’ (1999), ‘Trane’ (1996) and ‘The Milesian Equation’ (1993). During the first meeting of the collaboration we discussed some of these earlier pieces and how we had worked together at the time:

PR: *Do you remember ‘The Milesian Equation’? Not your favourite piece I know!* [laughing]

SG: *That’s a good way of putting it!!!* [Sardonic]

PR: *I remember you saying to me you wanted a particular bit to sound like a lonely ballroom scene, you wanted a particular type of vibrato for that scene...*

SG: *Oh yes, I remember...I also remember when we did the first performance of ‘Trane’ and you were beside me and there was a bit in the third movement and I said it was based on something that I had heard sung by Nusrat Fateh Ali Khan.*

PR: *I remember that all right.*

SG: *And you asked me how it went, and I sang it in scat mimicking Nusrat and you laughed at me and said...well maybe not that fast!!!*

PR: [Laughing] *Yeh...I remember.*

[Track 1]¹

Roe-Gardner, 2004: Meeting 1

¹ In this and Chapters 5 and 6 some of the dialogue is supplemented by audio extracts from related sections of the interviews. These are all on Disc 1. A full track listing from the CDs and DVD accompanying this thesis is included in Appendix I.

I had often spoken to Gardner about the possibility of him writing a solo piece for me, but the opportunity never arose before this particular commission. Having played several of his ensemble works and orchestral pieces, I was aware of and enjoyed playing the type of music he wrote, which was very energetic, quirky and well structured. The combination of my admiration for his music and, equally important, his sense of humour and sociability, were key factors in selecting Gardner for this particular commission.

4.2 MEETING ONE: FOREWORD

This meeting took place in Gardner's house in Dún Laoghaire-Dublin, on 12 November 2004. The meeting lasted one hour and fifty minutes, with the first forty minutes spent on the prescribed set of questions (see Appendix D), and the remaining one hour and ten minutes devoted to a practical playing session more directly related to the new piece being developed.

Prior to the set questions there was some informal chatting, which set a good atmosphere for the discussion. I was aware that Gardner would not be entirely comfortable doing a formal interview and talking about his work; like many composers he prefers to stay out of the limelight and get on with the job of composing. I realised it was important to try to create a relaxed atmosphere and was also aware how important this initial meeting could be to the overall success of the collaboration. The meeting produced some interesting comment and debate, with the prescribed questions providing a focus. However, it was the way we worked together throughout the session that provided the following areas for further discussion:

- Atmosphere and Social Context
- Experience of Collaboration
- Transmission, Notation and the Effectiveness of Practical Work.

4.2.1 Atmosphere and Social Context

It was easy to set a relaxed atmosphere because Gardner and I had known each other for a number of years. The atmosphere was convivial and this provided an ideal platform for collaboration. As Bishop has indicated, before any interaction or meeting someone new, creating rapport is essential to successful communication. Creating and building rapport is a vital communication skill (Bishop, 1997: 8-9). This ease of communication was represented not only by the use of colloquial language but also in the general tenor of the discussions. The following examples indicate the nature of the engagement with some audio samples illuminating this text:

SG: [laughing at the crazy sounds produced by PR on the bass clarinet] *Yeh boy yeh, that's quite comical...it's funny cause that's what I'm getting into but it's hard to write a piece that is funny and that works.*

PR: [blows and sucks through the instrument producing more risqué sounds] *So there you have some more interesting sounds!*

SG: *Do I write suck?* [With some hilarity!]

PR: *Yeh of course* [laughter all round]

[Track 2]

And

[SG: moves to his keyboard and demonstrates some of the sounds he has been playing around with. PR joins in on the Bass, jamming along with Gardner]

SG: *Let's just try this one...this is mental; I mightn't do it with this though...you can have fun with this stuff?*

[PR plays along in a totally different vein]

SG: *Would you have fun with that?*

PR: *Yeh sure... that's it now; we could be finished with the piece now!* [Laughing] <indicating that the piece could be finished now by making it an improvisation and having no score>

SG: *Yeh, done and dusted.* [laughing]

[Track 3]

Roe-Gardner, 2004: Meeting 1

Overall a sense of relaxed engagement permeated the whole of the meeting, producing a very easy working environment. The meeting was not hard work; it felt easy brainstorming collectively with Gardner. This ease of engagement has some

parallels with making music in other settings, including popular music making. As Green has suggested, learning popular music is often about ‘playing around’ and ‘having fun’; ‘musicians emphasize the value of empathetic relationships, involving cooperation, reliability, commitment, tolerance and shared tastes, along with a passion for music’ (Green, 2002: 125).

4.2.2 Experience of Collaboration

From the outset Gardner made it clear that he had little experience of collaboration:

PR: *Talk a little about your experience of collaboration.*

SG: *Never really done it before, this will be a new thing for me, you usually get a commission and do what you want.*

And

SG: *There have been several times over the years when I’ve needed to consult with individual performers on certain aspects of instrumental technique and general playability but I’ve never really collaborated with a performer from scratch. For example with the last orchestral piece I composed, I phoned up the timps player, I told him the speed and the notes for example and then asked him; ‘I’ve written this section for four timps, can you roll around each of the timps and keep it going for a good while or will your hands get knackered?’*

This response led to some discussion about collaboration and how the term itself can be interpreted in a variety of ways. In Gardner’s view *consultation* (as above) is fairly typical of interactions between composer and performer. He suggested that the term ‘collaboration’ seemed to indicate something more involved and complex. He then went on to discuss two further experiences of collaboration, one with a professional orchestra and one in a community music setting:

SG: *I have a good example for you. I did a piece for the Ulster Orchestra a few years ago for piano and orchestra. I had this brilliant idea! [Being sardonic]. There was this old shed in the shipyard at Harland and Wolff where they kept the parts from the ships and I thought I’d get a bit of metal from there and bang it at a crucial point in the piece. What a great idea!!! [Self-mocking]. So anyway I*

phoned up the percussionist and he said, you wouldn't really hear it with a piece of metal that size, he said it would be better on an anvil and I agreed...so anyway after the performance...

PR: *But the anvil is a different sound...*

SG: *Yeh but it gets that effect across, and funny after the piece was performed everybody commented on the anvil and said it was a brilliant use of the anvil...it wasn't even my idea [laughing]... a stroke of genius!!! [self-mocking]*

[Track 4]

Roe-Gardner, 2004: Meeting 1

And Gardner's experience of collaboration in the community music setting:

PR: *How did the community setting work out?*

SG: *That was great, it wasn't a written piece though; I helped them make up a piece.*

PR: *You facilitated?*

SG: *That's the word.*

PR: *There must have been a fair bit of collaboration there?*

SG: *I suppose so, I loved it, the beauty of it was, it was for six months and the whole thing was organic and built up over that period of time.*

A final comment pointed to some concerns Gardner felt could arise when working collaboratively with professional musicians:

PR: *In an ideal world would you like to work in a similar way with professional performers?*

SG: *I don't know, it could be that they would be inflexible and bring a lot of baggage that would inhibit things. This [amateur] group were really open and up for it.*

Roe-Gardner, 2004: Meeting 1

4.2.3 Transmission, Notation and the Effectiveness of Practical Work

Collaboration offers scope for practical dialogue, with communication enhanced on a range of levels. It provides a more complex and nuanced approach to the transmission of music than relying solely on the notated score. Mutual understanding between composer and performer, through collaboration, naturally affects the creative outcomes of the new composition and the animation of the music in performance. Through interaction it is possible to develop awareness of the interests and creative strengths of co-creators. This in turn affects how the music is then transmitted to an audience as the joint creative processes of composer and

performer improve expressive understanding. In relation to the transmission of music, Gardner spoke of his desire for the performer to enjoy the music but he also expressed concern at audience demographics:

SG: I really hope when I write that the performer will enjoy playing the music and that it fits the hand and they get satisfaction. I usually consider that before I would consider the audience response. I do like idiomatic writing and I get satisfaction when a player comes up to me and says that it really worked. But back to the audience, one thing that gets me is primarily a class thing. I look around and the audiences are all middle class, middle aged. I'm from a working class background and I begin to feel like I'm writing for a particular age group especially in relation to orchestral concerts. You know that a lot of them are not interested in your music but you hope you can row in a few; on the other hand the contemporary music scene is not perfect either, it's too cliquey and still middle class!

Roe-Gardner, 2004: Meeting 1

Working collaboratively with Gardner gave us the opportunity to discuss ideas of mutual interest. For example, in this first meeting we both realised we had an interest in jazz, and in particular the music of John Coltrane. In this meeting, and in subsequent meetings, we returned to Coltrane's playing as a mutual reference point. This helped in describing the style and intensity required for the music that Gardner had envisioned in his new work. The general discussions enhanced the mediation of musical ideas that were primarily transmitted through notation. There was also much discussion on how to notate these new ideas:

SG: Do I have to write all this caper? [Referring to a fingering chart on multiphonics]

PR: Yeh, if you want a particular multiphonic.

SG: So you write the fingering?

PR: Yes, so then you will be able to specify the pitches you want.

And

SG: That's a really nice sound, how would I write it down?

PR: I'm just holding this note and singing this pattern.

Often the notation of symbols succeeded the trying out of ideas that were mutually conceived in our discussions. This corresponds with observations Fitch and Heyde have made in relation to their collaborative work, where notational references

typically followed techniques and sonorities discovered in practical sessions (Fitch and Heyde, 2006). In the course of this first meeting I recommended we devise a notation scheme for this new piece that was mutually understandable without needing to resort to unnecessary notational complexity. Gardner found this way of working helped him to become more experimental in his approach to the music; he had previously referred to himself as being a conservative composer out of the necessity of having to notate music formally. I did however realize that adopting bespoke notation, whilst effective in collaborative working, could affect the wider dissemination of the new music.

Merrick has referred to difficulties with this specificity when discussing the development of the contemporary clarinet repertoire in Britain from 1990-2000. She suggested that performers should reduce their own ambitions when working collaboratively with composers, and adopt a more pragmatic approach to notation to affect wider dissemination (Merrick, 2003:12). However, successive generations of composers and performers have progressed notational schema through collaborative working. The work of bass clarinetist Harry Sparnaay in conjunction with many composers stands out as a good example of the effect collaborative working has on the development of new notational schemes.

4.2.4 Summary of Issues: Meeting One

A variety of issues emerged in the course of this first meeting; these in turn informed and influenced the meetings that followed. Table 20 summarises the key issues that arose in relation to collaboration:

TABLE 20
Summary of Issues from Meeting One-Case Study: *Roe-Gardner*

- The creation of a relaxed atmosphere can provide an effective environment for productive collaboration.
- The concept of collaboration is ambiguous, needing discussion for clarification.
- The perception that working collaboratively with some professional performers can be difficult due to entrenched attitudes and a maintenance of normative performance paradigms.
- Effective transmission between composer and performer can come from informal discussions and the trying out of musical ideas collectively.
- Notation is an area that can be problematical but mediation can be improved by engagement between composer and performer
- The practicalities of playing and discussing provide opportunities for greater integration of ideas for both composer and performer, especially when flexibility exists around discipline boundaries.

4.3 MEETING TWO: FOREWORD

The second meeting again took place at Gardner's house on 3 December 2004, some three weeks after the first meeting. This meeting lasted a little over two hours and primarily consisted of a practical playing session. The practical aspect focussed on developing ideas from an original sketch Gardner had devised for the new piece. Significant changes to this original sketch took place in the course of the session as we discussed and tried out the various sections of the piece. These changes came about as a result of integrated methods of working; sometimes the discipline roles appeared to be reversed, with Gardner performing (singing and gesturing musical ideas) and myself composing (suggesting potential compositional strategies). This

was the most integrated and creative of the three meetings we had; there was a real sense of creative flow throughout the session. It was highly enjoyable, as I related later in my reflective journal: ‘it is with great fondness that I reflect on this meeting. It was, in simple terms, productive and fun: the sense of engagement, of collaboration, of feeding off each other’s enthusiasm was so palpable at the time’ (Roe, 2005: Reflective Journal-*Gardner*). The sense of involvement and productive flow was commented upon by Gardner, ‘at this session we really clicked, there was a definite buzz and energy...I was confident we could produce something of note’ (Gardner, 2005: Private Correspondence). This meeting also dealt with a series of questions I had prepared as set by the study design. These questions primarily focussed on the overarching subject area of collaboration, with supplementary questions in relation to compositional sketching also discussed. During this meeting a variety of issues emerged that were similar to those raised in the first meeting, but with a more specific emphasis on the details of collaboration. These issues will be discussed in sequence as follows:

- Communication and Collaboration
- Creative Process and Collaboration
- Mediation and the Musical Score.

4.3.1 Communication and Collaboration

Throughout this meeting the atmosphere was friendly and relaxed: the sociability created an environment where it was possible to be productive without strain. During the meeting we worked through a complete draft of the new piece, making many changes and resolving a range of notational issues. Two facets of the interaction contributed to effective communication: firstly, the willingness on both sides to accept personal fallibility; and secondly, the element of joint creative ‘play’. The following extract gives a clear example of conscious equivocation and flexibility on both sides:

[PR and SG discussing the sketch after PR had played extracts]

PR: *The best way is to write it the way you would for a clarinet and know that it sounds an octave lower* [explaining the transposition]

SG: *fxxx sake, that took me five hours to write that sxxx out* [laughing]

PR: *But I can transpose it* [laughing]

SG: *Hey don't worry it's not final...honest to God I thought my ear was gone when I heard it...an octave out! I was getting wobbles* [laughter all round]...*I was thinking this guy is a fxxxxg cretin!*

PR: *I'm really hopeless at explaining this, I remember trying to explain it to another composer before and she ended up completely confused too!*

SG: *I get it now. What confused me was I said to you I would write it a ninth above...but you said not to bother* [at the first meeting]

PR: *I probably did...I'm not good at explaining it.*

SG: *But having said that I probably picked you up wrong.*

PR: *No, I'm sure I got it wrong, I've made this mistake before.*

SG: *It doesn't matter, that's not my final draft.*

[Track 5]

Roe-Gardner, 2005: Meeting 2

Whilst the aforementioned concept of 'play' can appear trivial, quite the opposite was the case in this session. The sense of being absorbed in action (playfulness) acted as a conduit to creative spontaneity. As Ramshaw has expressed (in an article on Gadamer's use of hermeneutics and the concept of play), the connection between play and art is an obvious one as they are imitations of the natural world; play is inherently medial, as it imitates and expresses the 'infinite play of the world' (Ramshaw, 2006: 140).

Some interesting points were revealed in this meeting regarding the language of collaboration. The dialogue demonstrated attributes that can often be seen as weaknesses in professional life; uncertainty, ambiguity, vagueness and ambivalence all contributed to effective communication, which was reflected in the language used:

SG: *What will I do with this?* [refers to the next bit in the score] *I wanted it to be a contrast with what went before.*

PR: *So you want something like this pure note* [plays teeth on reed effect]

SG: *So rather than being like that all the time, I'd like it to be a contrast, perhaps I could write 'play highest note possible'?*

PR: *And that would come out like this* [plays teeth on the reed] *it comes out as an unspecific pitch as when you play with the teeth on the reed it can be unpredictable.*

SG: *Aye but that won't matter.*

PR: *So the beginning is something like this?*

[Plays from the beginning adding the new teeth on reed bit]

SG: *Yeh. To be honest I'm not sure about that actually.*

PR: *That pitch?*

SG: *Yeh, no don't worry it's my fault. I have to decide what I want. Just one thing I love the way you did...[pointing to the score]...this one...But this one here...you added a growl.*

PR: *A growl? Oh yeh that.*

SG: *How do I indicate that?*

PR: *Just put growl at the end of the phrase...like a shout.*

SG: *If I wrote, 'plus growl' would that be ok?*

PR: *Yeh, or even like a shout.*

[Track 6]

Roe-Gardner, 2005: Meeting 2

In the course of the dialogue, reassurances were given and the willingness to acknowledge errors was evident in the language used.

PR: *When I practise this it will be better* [Playing again]...*oh shxx, yeah I didn't read that properly, I made a mess of it.*

SG: *That's ok, it doesn't matter.*

The use of colloquialisms, short sentences and gestural language in this next passage demonstrates some components in the effective use of collaborative language during this meeting:

PR: *Are we ok as far as here?* [Points to score]

SG: *Do it with that growly thing.*

PR: *Ok well then it's best to put that up another octave.*

SG: *So that's going to sound...?*

PR: *Put that up eh...* [playing]

PR and SG: *Yeh and E*

PR: [plays]

SG: *Brilliant, excellent.*

PR: *And we had this bit earlier.*

SG: *That's crucial to get continuity, isn't it?*

PR: *So growly but down the octave or whatever...*

SG: *Growly just like lower growly...no?*

PR: [plays] ...*yeh*

SG: *See whenever you do that* [points]...*can that be done smoother?*

PR: [plays]

SG: *Great and then you're back to that run again...*

PR: *You want that growly again?* [Plays]...*that growl can vary in intensity.*

SG: *During the performance you can adjust it at each performance...whatever musical way you think it'll work and then this bit is just a tone up.*

[Track 7]

Roe-Gardner, 2005: Meeting 2

The lack of specificity and the willingness to be unclear and vague all conspired to assist communication.

4.3.2 Creative Process and Collaboration

On many occasions during this meeting reference was made to the effectiveness of working together. There was a clear sense of creative engagement, a passion in working together and in effect, the whole being greater than the sum of the parts. Sometimes by working in conjunction with others we can realize a greater potential than working in isolation. As the composer Tom Johnson has suggested: 'As with most successful collaborations, one cannot separate the contributions of the collaborators without losing something important' (Johnson, 2004: 2). The meeting provided the opportunity to try things out, collaboratively brainstorming in a musical sense. There was no concern about making mistakes or having to be correct; compromise and accommodation was evident throughout:

PR: [playing a wild approximation of what's on the page]

SG: *Heh heh* [Laughing] *...hey you're definitely getting the idea of it, see I haven't actually (Hey this is what's brilliant about a collaboration) if I may say so I haven't written that out, as I actually want.*

PR: [Laughing with Gardner] *Yeh well I don't even know what I'm playing.* [laughs]

SG: *Well that is the sort of effect I want and you know the way you get some of the jazzers going up to the high notes like that screeching above the band....*

PR: *You can even write higher because what I'm actually playing is this, which is a B.*

SG: *Right, now this is important*

PR: [Plays the high B and checks]

So what it actually is, what's written there is an f sharp but in actual fact the pitch I'm playing is B.

SG: *So you're playing a B sounding an A?*

[Track 8]

Roe-Gardner, 2005: Meeting 2

The collaborative mode of this session created a sense of ‘jamming’, with the musical ground shifting back and forth as we gained a sense of the potential for the work being created. This way of working brought the realization that collaboration itself is a dynamic creative process. Typically, ‘creative process’ in western classical music refers to a solitary act of composition. However, clearly collaborative work can be considered as collective creativity. In the context of this meeting these processes included the auditioning of motifs, discussion of timbre and consideration of dynamic intensity, temporal spacing and so on. The benefits of these procedures included the immediacy of feedback, consolidation of concepts and mutual verification of musical ideas. At times during these creative interchanges there was a feeling of what is often referred to as ‘flow’, characterised by effortless concentration and enjoyment. The following extract and accompanying audio reference gives an example of this ‘flow’:

SG: *Yeh very good, I want you to have the freedom, cause you know at that point when you played it and you went up off the note and did a kind of gliss, I want you to have that freedom so that...mainly it's the effect and the energy...the general thing.*

PR: *Yeh 'cause a typical classical player if they saw that they would say, oh hold on I better not split that note, but you're happy if I do?*

SG: *Definitely [emphatic] ...very happy with that.*

PR: *[plays again and plays wildly, free] ...yeh I could probably do some growls as well [demonstrates] ...a bit like the way jazzers do it.*

SG: *Exactly, if you want to do that.*

PR: *Is it too much?*

SG: *No, no, if you want to do it [emphatic]*

PR: *We'll see how that pans out now [plays the section again with growls]*

SG: *[laughs approvingly] ...yeh boy ye, that's it!!!*

[Track 9]

Roe-Gardner, 2005: Meeting 2

In his book, *Finding Flow* Mihaly Csikszentmihalyi suggests that serious playfulness makes it possible to achieve flow by being both engaged and carefree at the same time. He advises if we want to create flow, we heed the Buddhist saying, ‘Act always as if the future of the universe depended on what you did, while laughing at yourself for thinking that whatever you do makes any difference’ (quoted in Csikszentmihalyi, 1997: 133)

4.3.3 Mediation and the Musical Score

The transmission of music mediated through notation alone encourages the performer to interact with, and respond to, an abstract medium. As Kanno has suggested, performance is distinct from notation in its mobile existence and unpredictability (Kanno, 1998). Working collaboratively, however, offers the potential to clarify intention and increase creative possibilities. In effect the potential for the transmission of ideas is enhanced through oral processes. The following exchange took place during this second meeting and illustrates how collaborative working enhances transmission:

PR: *There was a huge amount going on there, in terms of the transmission of the music. I'm interested in that because when we looked at the original sketch and I started playing, you had an idea of how it might sound, and I also had some ideas. How did we getting together affect that? I would have been able to play what you wrote but it would have been entirely different to how it ended up.*

SG: *Totally.*

PR: *So how did we achieve that, or what happened?*

SG: *It was that notion of collaboration, it was ehm, a wee bit of me saying to you, oh no that's not the way I want it...but more often than not it was you playing something like, maybe taking it up to a growl or something and then me going... fxxx! And that was the thing...that's it...that's the sound etc.*

PR: *It's a bit like performance as we're doing it, it's like I'm feeding off your energy, I'm trying to make the sounds that you want to hear and I know when I've hit the right spot and so I'm able to say to myself, it's ok to take a risk and if I make a mistake or mess up it's ok.*

SG: *And that makes me feel comfortable too, because I'm not waiting at the performance going, 'Jeez he better get every note right', there's none of that.*

Roe-Gardner, 2005: Meeting 2

The collaboration offered space for the music to effectively come off the page. It provided the possibility to compose and play music that sounded improvisatory and free. Fidelity to text was considered secondary to achieving the essential energy and spontaneity of working together. The following example, Figure 3, shows the first ten bars of the original draft of the piece worked on during this second meeting. This is followed by Figure 4, which is a reworking of those same ten bars after our discussions and working together:

Figure 3:

Gardner, 'It's the Hole that Kills You Not the Bullet' (Original Sketch)

**Figure 4:**

Gardner, 'It's the Hole that Kills You Not the Bullet' (Revised Sketch)



This short extract demonstrates the type of the changes made as a result of our work together during this meeting. However, perhaps more importantly, the characterization of spontaneity and freedom inherent in the music came about through the gestural communication engendered by the collaboration. These intangible characterizations are the very essence of this music and are impossible to explain in words. The following dialogue gives an indication of how this transpired:

PR: *We changed a lot of notes but actually the piece itself has a very definite structure, a clarity about it, even the notes changed don't make that huge a difference. It makes a difference to what's on the page but I have a very strong sense that you haven't really changed anything in a way.*

SG: *Well for me I have, because you've added so much to it.*

PR: *We've mediated it but I had a strong idea of where you were going with it.*

SG: *Yeh in overall structure we haven't changed it, but certain points changed, which for me will be crucial and will add to it enormously*

Roe-Gardner, 2005: Meeting 2

4.3.4 Summary of Issues: Meeting Two

The second meeting represented a significant level of collaboration and built on foundations set in the first meeting. This particular session had a strong sense of interdependence where practical and creative issues were resolved collectively. Various issues arose that relate directly to the core subject. Table 21 summarises these issues:

<p style="text-align: center;">TABLE 21</p> <p style="text-align: center;">Summary of Issues from Meeting Two-Case Study: <i>Roe-Gardner</i></p>
<ul style="list-style-type: none"> • The acknowledgement of personal fallibility enhances collaboration, with good humour a further enabler of engagement. • Collaborative working can result in increased creative productivity for both musicians. • Adopting an equivocal stance and allowing for ambiguity in language, behaviour and attitude enhances collaboration. • Collaboration is a dynamic creative process. • The potential to experience ‘flow’ and thus enhanced creativity is stimulated by collaborative working. • Collaboration provides the potential for improved transmission of musical ideas.

4.4 MEETING THREE: FOREWORD

The third and final meeting of this collaboration took place in Gardner’s home on 18 March 2005, fourteen weeks after the second meeting. The meeting lasted one and a half hours, with one hour spent playing and discussing the new composition and the remaining half-hour devoted to the prescribed questions (see Appendix D). These questions focussed entirely on collaboration. In the course of this investigation I had

come to realize the importance of focussing on the key subject area and realized that deviating into other areas such as compositional creative process was inhibitory to both the research and the collaboration itself. A short section of this final meeting was recorded on video, which provided the opportunity to discuss aspects of the score with some supporting visual media. An extract from this video recording is included in this thesis on the attached DVD.

In advance of this meeting Gardner had finished a complete version of the new piece and had sent this on to me. I practised the piece before this final meeting and kept a complete record of my practice as ‘practice protocols’ (see Bibliography for details). We agreed during the meeting that the name of the piece would be ‘It’s the Hole that Kills You Not the Bullet’. Gardner had suggested I come up with a name for the piece, on the basis of us working together. I was fully aware of his penchant for quirky titles, including ‘Wallop’ (1996), ‘Don’t push your granny when she’s shavin’ (2005) and ‘You can beat an egg’ (2005), so, influenced by the American musician Laurie Anderson, I chose the aforementioned name as a suitable addition to Gardner’s *oeuvre*. The score for this work is in Appendix G.

The meeting continued in a similar vein to the previous meetings with the atmosphere relaxed and informal, although it seemed a little more subdued and business-like, perhaps befitting the ending of the collaboration. A number of relevant issues emerged during the course of this meeting. These issues share similar aspects to those discussed in the reporting of Meetings 1 and 2, and represent some key themes that developed in the course of the investigation. These issues will be discussed under the following headings:

- Collaboration and Mutuality
- Interpreting Symbols

4.4.1 Collaboration and Mutuality

The ambience for this third meeting was informal and relaxed, with this atmosphere contributing to the success of the collaboration. The following extract (including audio sample) from the meeting illustrates this point effectively:

[PR plays from the beginning of the piece]

SG: *That was really good; your runs up are really brilliant, really working brilliant 'cause you're getting the connection. Ehm...oh aye for this run [referring to a bar in the score] it should start slow and build up.*

PR: *Ah yea, ok it's too fast...*[plays it again]...

SG: *Aye that's it.*

PR: *Will we do a flutter there at 49...*[plays]...

SG: *Is there enough time to do a flutter?*

PR: [plays]

SG: *Yeah I prefer the flutter it's a nice farty sound...but I know there's not much time [referring to bar 48] but if you could start slower...*

PR: [plays]

SG: *Yeah, yeah that's great....*

PR: *So that's kind of the drift and then we have this section* [plays]

SG: *Aye that's it good..."oh lovely"...that's excellent...I'm going to change that...hold on...can you slur this bit?*

PR: *And what about this bit here...tongued?*

SG: *The glisses are really good, they're dreamy...*

[Track 10]

Roe-Gardner, 2005: Meeting 3

The short sentences, the interplay, and use of colloquial language all contributed to a sense of 'we-ness'. The above extract demonstrates mutual engagement and inclusivity with reassurance given and confidence developed. At a later point in this meeting we discovered that I had been practising the piece too slowly as I had not realized the battery on my metronome was almost spent. This again gave occasion to demonstrate flexibility of attitude on both sides with plenty of good humour shown:

PR: [decides to play the piece again at the proper speed with Gardner's metronome]

[Tries it with the metronome]... *oh fxxx I lost my way* [stops]

SG: *That's, to be fair to you Paul is a huge difference* (it's much faster)

PR: *Sure let's have a go and see what happens again, 'cause I should be able to make a better attempt at it* [laughs]

SG: *But it is a huge leap.... in speed*

PR: [starts it again]

SG: [as Paul plays] *fxxxxx excellent got it the second time you played it, bloody hell.*

[Track 11]

[And after playing again]

SG: *oh yeh boy yeh...here that was great...god, it doesn't take you long...amazing. It doesn't take you that long to jump up a gear!*

PR: *Isn't it funny though, you think you have everything covered and then realise its slow...the batteries!*

SG: *I feel a prick cause I didn't even notice it at the start.*

PR: *Well it just means anything else I've been practising at home has been about 15 percent slower than I should have [laughs]...I must get a battery!*

Roe-Gardner, 2005: Meeting 3

Again lots of back and forth banter, with short sentences and apologies for not getting things right. Throughout the three meetings, collaboration happened because of the space that was created: the ambiguity provided room for mutual appropriation of ideas and collective involvement. Lack of certainty and acknowledgement of personal fallibility enabled equal creative participation.

These sessions had clear mutual benefits in terms of performance and composition. From a performance perspective, I developed an awareness of how to animate this particular music. I related the energy, spontaneity and driving rhythmic figures to the gestures and energy with which they were expressed physically by Gardner during these meetings. This resulted in the aural features having a clear visual component for me in performance. In addition, this collaboration encouraged Gardner to explore various different compositional aspects including jazz nuances, a wide range of instrumental timbre and extended instrumental techniques. Gardner spoke of his development in this final meeting:

SG: *As I said to you earlier this is something new for me, that level of collaboration...it did open up something and I was really excited about it and boring the crap out of people talking about it! I thought this is really good, I'm doing something different and got a good buzz doing it...it has definitely opened up things for me and I would hate for things to close over again.*

Roe-Gardner, 2005: Meeting 3

4.4.2 Interpreting Symbols

Interpreting notation and symbols is a challenging issue for both composers and performers alike. Many composers of contemporary music are interested in exploring the widest range of sonic possibilities both acoustically and technologically. Contemporary performers in turn demonstrate increasing flexibility on their instruments. One of the major difficulties for both musicians is how to represent and utilize these new possibilities in an appropriate notated form. From a composer's perspective much time can be spent trying to find ways to notate non-traditional sounds, and from a performer's perspective much practice time can be taken up trying to decode ambiguous notation. It seems clear notation can have a delimiting affect on musical expression. One of the most important issues arising from this collaboration was the extent to which cooperation assisted in the formation of notation appropriate to the expressive intentions of both the composer and performer. The effect on the work created was substantial, as interaction led to the generation of musical ideas that were then translated into an appropriate notated form.

One practical issue concerning the notation used for this piece emerged during this final meeting. This issue related to the use of *crescendi* and *decrescendi*. When I first read the original notation used (see Figure 5 below, bars 103-108) I took this to mean the *crescendo* went from *pianissimo* to *mezzo-piano* over half a bar, with a subito *fortissimo* four bars later followed by a one bar *diminuendo*. In fact what Gardner had meant was, a three bar crescendo from *pianissimo* to *fortissimo*, followed by a three bar *diminuendo* down to *pianissimo* (Figure 6). Throughout the second half of this piece, similar examples of dynamic gradation were notated in this manner and all were adjusted to reflect the appropriate intent. This one small example alone led Gardner to recheck his previous works for similar issues.

Figure 5:

Gardner, 'It's the Hole that Kills You Not the Bullet' (bars 103-108)

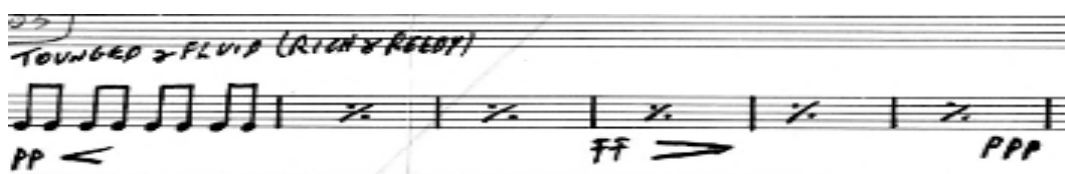
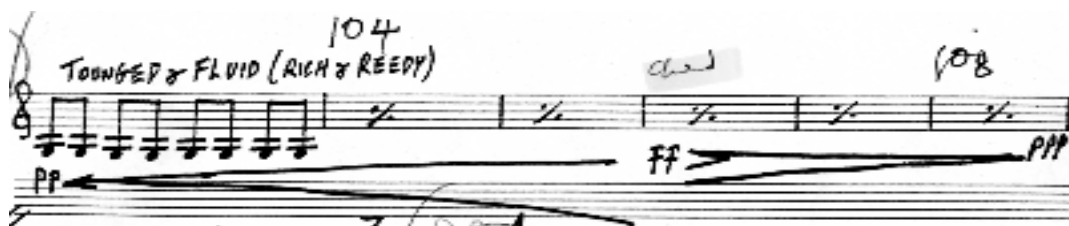


Figure 6:

Gardner, 'It's the Hole that Kills You Not the Bullet' (bars 103-108 revised)



4.4.3 Summary of Issues: Meeting Three

With this, the final meeting, much of the time was spent clarifying issues and resolving musical misunderstandings. The following points in Table 22 encapsulate some of the salient points that emerged:

<p style="text-align: center;">TABLE 22</p> <p style="text-align: center;">Summary of Issues from Meeting Three - Case Study: <i>Roe-Gardner</i></p>	
<ul style="list-style-type: none"> • Ambiguity in attitude and language used can enable mutual creativity when working together. • Creative practice can be significantly enhanced with effective collaborative engagement. • Transmission of music is enhanced both creatively and practically through mutual engagement. 	

4.5 MEETINGS OVERVIEW

These three meetings took place over a period of four months. This was the most concentrated time frame of the case studies involved in this research, with some of the other cases stretching over eight months (Guilfoyle and O’Leary). Each meeting with Gardner represented a particular stage in the collaboration, with a particular agenda that included the prescribed questions. There were specific distinguishing characteristics for each meeting and also aspects that were consistent across all of the meetings. Before examining points of similarity I would like to briefly outline some of the characteristics of the individual meetings.

For Meeting 1, the agenda was about setting up the relationship and the nature of the working arrangements both practically and creatively. Prior to this meeting no particular creative boundaries were set, apart from the agreement to create a new piece of music of at least five minutes in duration. The distinctive characteristic of this first session was the exploratory nature of the engagement. In terms of collaboration this session prioritized the development of dialogue and understanding of each other’s work. The outcomes of the session included a mutual understanding of creative possibilities and the realization of effective communication.

Before the second meeting, a full outline of the new composition was developed by Gardner. This sketch provided the impetus for the majority of the meeting, with only a short period devoted to the prescribed questions. This meeting was the most collaborative in terms of mutual understanding and shared creative goals. It was a dynamic process that encouraged open communication and interdependence, but also had substantial individual latitude for creative exploration. This was achieved through mutual trust and respect, with a willingness to engage creatively without concerns of ownership; there was a clear sense of co-creation.

The third meeting represented a drawing together of all that had been achieved in the first two meetings. Prior to this meeting, Gardner completed a full draft of the final score. I practised the piece over a period of two of months keeping a complete

record of my practice in a journal. This third meeting comprised three aspects; firstly, dealing with queries that were raised in the course of my practice, secondly rehearsing the piece with Gardner, and finally some general points of clarification regarding future performances. The agenda focussed on production as opposed to process with our individual roles (composer and performer) in the process more pronounced than in the previous meeting.

The aspects that were consistent across all of the meetings with Gardner included elements of procedure and the general nature of this collaborative engagement. The procedures adopted for these meetings included having sessions that lasted between one and a half and two hours. These sessions involved the examination of prescribed questions and also some collaborative practical work, with practical music making a part of each of the meetings. In the first meeting the prescribed questions were dealt with at the beginning of the session with the practical session coming second; however with the second and the third meetings this order was reversed. An informal and relaxed atmosphere contributed significantly to the collaborative engagement across all of the meetings.

4.6 FINDINGS IN RELATION TO STUDY PROPOSITION

This case study represents an examination of a particular collaboration, the phenomenon considered for this study. As such it contributes to the overall research, but it also stands alone as a specific example of a case study of collaboration. This case examined the broad issues of the study design, and findings that correlate to these aspects are outlined on the following page in Table 23, as follows:

- How Collaboration Affects Practice
- Transmission
- Modes of Collaboration
- Models of Good Practice

TABLE 23

Summary of Findings in Relation to Study Proposition-Case Study: Roe-Gardner

How Collaboration Affects Creative Practice:

- *The practical aspects of playing and discussing, especially in an informal setting, provide mutual opportunities for greater integration of ideas for both composer and performer, particularly when boundaries are flexible*
- *Collaborative work can improve creative output for both composers and performers.*
- *Collaboration in itself is a dynamic creative process.*
- *The potential to experience creative 'flow' and thus increased creativity is enhanced by collaborative working.*

Transmission:

- *Notation is an area that can be problematical but collaborative mediation between composer and performer can minimise misunderstandings.*
- *Working collectively can create concerns in relation to the wider dissemination of the music created for other musicians to perform.*
- *Effective transmission of musical ideas can come through collaborative working, with methods including informal gesturing, animating, demonstrating and discussing.*

Modes of Collaboration:

- *The term collaboration is unclear and can provoke both negative and positive associations depending on experience.*
- *Working collaboratively for some performers and composers could prove difficult where there is a particular preference for working alone; reaching consensus would likely prove problematical when working with others.*
- *Creating solo pieces provides an ideal platform to explore collaborative working.*
- *Effective collaboration in the context of ensemble work would need considerable investigation.*

Models of Good Practice:

- *The creation of a relaxed atmosphere can provide an effective environment for collaboration*
- *An effective atmosphere for collaborative engagement can come about through the acknowledgement of personal and professional fallibility, with sense of humour a further enabler of engagement.*
- *Adopting an equivocal stance and allowing for ambiguity in language, behaviour and attitude enhances collaboration.*
- *Effective transmission of musical ideas can come through collaborative working with informal gesturing, animating, demonstrating and discussing some of the techniques utilised.*

4.7 SUMMARY

This chapter reviewed in some detail the case study of collaboration between Stephen Gardner and myself. Whilst this case study can be considered individually, it is important to make the point that this particular case was no different from the other case studies or, more properly, was as different as all the cases were from each other. One thing that distinguishes this case study from the others is that it was reported separately for this research. It should also be borne in mind that progression in this research was contingent on all preceding elements contributing to ensuing processes. The conception, realization and reporting of the research had an ongoing reflective element that informed this iterative research process. As a result the writing of this particular case study informed the future directions of the writing process itself. The reporting of the following chapter emerged from the issues considered in this particular case study, with the selected themes delineated at the outset.

CHAPTER 5

CASE STUDY THEMES, PART 1

5.1	INTRODUCTION
5.2	COMMUNICATION AND SOCIAL CONTEXT
5.2.1	Ed Bennett and Paul Roe
5.2.2	Jane O’Leary and Paul Roe
5.2.3	Rob Canning and Paul Roe
5.2.4	Ronan Guilfoyle and Paul Roe
5.3	MODES OF COLLABORATION
5.3.1	Working Together
5.3.2	Collaborative Dialogue in Various Contexts
5.3.3	Challenges: Prescription, Ownership and Institutional Support
5.4	COLLABORATION AND CREATIVE PRACTICE
5.4.1	Development of Skills and Awareness
5.4.2	Learning from Each Other and Mutual Appropriation
5.4.3	Prompting Creativity through Collaboration
5.5	COLLABORATION AND WORK
5.5.1	Shared Visions of New Music
5.5.2	Praxis: Composition and Performance

5.1 INTRODUCTION

In the previous chapter the collaboration between Gardner and myself was examined in some detail. The following two chapters consider the remaining four collaborations involving Ed Bennett, Rob Canning, Jane O’Leary and Ronan Guilfoyle. The reporting of these collaborations will be considered thematically. The themes chosen are consistent with the case study questions referred to in the methodological outline, and all relate to collaboration. Eight themes will be discussed and examined, with reference made to the various collaborations undertaken. In this chapter, the first four subjects listed below will be discussed, with the remaining four themes considered in the following chapter. The final chapter of the thesis (Chapter 7) will deal with conclusions pertaining to findings gathered from all of the cases. The themes chosen are as follows:

- Communication and Social Context
- Modes of Collaboration
- Collaboration and Creative Practice
- Collaboration and Work
- Notation
- Improvisation

- Collaboration as Creativity
- Transmission-Composer, Performer, Audience

For each of the four themes explored in this chapter, a general discussion of the given subjects will be followed by sections on related topics that include practical examples from the case studies. These sections will include dialogue from the case study discussions with audio samples added as appropriate. There is also a short video extract with each composer included on the accompanying DVD.

5.2 COMMUNICATION AND SOCIAL CONTEXT



A recurrent theme throughout the course of this research was the importance of communication and social context for effective collaboration. An awareness of communication skills and the relevance of atmosphere can help to create an effective platform for collaboration. Whilst a detailed examination of communication skills and social dynamics are beyond the scope of this research, some brief mention of these skills and their general relevance will suffice to contextualize this area.

According to Williams, communication skills have traditionally been categorized into verbal and non-verbal behaviours (Williams, 1997: 5). Prendiville argues that whilst verbal interactions are overt, a variety of nuances can assist the transmission of a message. These verbal nuances involve a complex range of factors including the tone of voice used, volume and pitch of voice and the use of appropriate

language for given situations (Prendiville, 1995: 11). The energy with which one presents a message can be affirmed or contradicted by the tone, volume and pitch of the voice. An obvious illustration of this point would occur if a performer and composer were working together and the performer suggested to the composer in a deadpan and disinterested voice that the new piece was ‘very interesting’. Such a clear lack of interest could naturally inhibit the development of dialogue. Prendiville suggests ‘contradictory messages can be conveyed by adopting a tone of voice which opposes the message’ (1995: 11).

In contrast, with non-verbal communication messages are received and sent through channels other than speech and hearing. These serve to communicate interpersonal attitudes including warmth, sincerity, disinterest and arrogance. The layers can be overt as in body language, gesture and facial expression, but they can also be attitudinal in relation to ideas such as aesthetic stance, social class, gender and age. The development of effective communication skills is a complex task and necessitates ongoing interpersonal and intrapersonal reflection. Part of the difficulty in developing this awareness relates to what Argyris and Schon (1974) have referred to as ‘espoused theories and theories of use’. These authors argue that there is often a gulf between what people think or say they do (espoused theory) and what they actually do (theory of use). They suggest that poor collaboration arises when this gulf is significant. If a composer, for example, claims to take on board aesthetic ideas from a performer as well as technical information, and yet acts in a way that is resistant to these ideas, then it is unlikely that the collaboration will work, as the performer is likely to be put off by what he perceives to be a contradictory context. The same would happen if a performer suggests he is happy to have only a technical input but acts in a way that reflects dissatisfaction with such a limited role (Hayden and Windsor, 2007: 29-30).

In his essay ‘Empathetic Creativity Through Attunement’, Seddon discusses the importance of verbal and non-verbal modes of communication in explaining the psychological processes involved in collaborative communication in jazz musicians. He describes verbal communication as collaborative when discussions take place in a democratic way, where creative changes are discussed, developed and implemented following collective evaluation. He later defines non-verbal communication as

collaborative when communication is conveyed through musical interaction and focused on creative exchanges. ‘This non-verbal collaborative form of interactive creative musical communication requires empathetic attunement to occur, and provides the potential vehicle for empathetic creativity to emerge’ (Seddon, 2004: 65-78).

As well as levels of communication, the location of meetings also significantly affects interaction, with a relaxed and appropriate environment promoting effective collaboration. The majority of the meetings for this research were carried out either in the composers’ homes (Canning, Gardner and Guilfoyle) or in local music colleges (Bennett and O’Leary), providing a suitable location for collaborative working. The following section gives some practical examples of the broad concepts discussed above.

5.2.1 Ed Bennett and Paul Roe

Prior to this study I had worked with Bennett on a number of occasions, performing some of his music with the Concorde ensemble. From our initial meeting for this collaboration it was clear that establishing an easy rapport could be achieved with little effort. Our communication was informal and relaxed in terms of the language used and interpersonal demeanour. Early on in this meeting we had some general discussions about the new piece and then we looked at a sketch of some basic ideas Bennett had generated as a starting point (see Figure 7):

Figure 7:

Bennett, 2004: Rig sketches

[Track 12]

Handwritten musical sketches for Bass, titled "BASS (SKETCHES: IN C)". The sketches are organized into four systems, each containing numbered boxes (1-20) representing different rhythmic and dynamic ideas. The sketches are written on a grand staff (treble and bass clefs).

System 1:

- Box 1: $\text{ff} \leftrightarrow \text{f}$ (Fast + Heavy) Less Often. Duration: 6-10".
- Box 2: $\text{pp} \leftrightarrow \text{p}$ (Sparse) Duration: 10-14".
- Box 3: $\text{mf} \leftrightarrow \text{fff}$ (Sparse) Duration: 8-10".
- Box 4: pp (Fast + Heavy) Duration: 6-10".

System 2:

- Box 5: ff (Sparse) Duration: 4-6".
- Box 6: $\text{mf} \leftrightarrow \text{ff}$ (Sparse, becoming Heavy) Duration: 6-8".
- Box 7: f (Fast + Heavy) Duration: 8-10".
- Box 8: f (Long Note) Duration: 6-12".
- Box 9: $\text{pp} \leftrightarrow \text{ff}$ (Sparse + Heavy)

System 3:

- Box 10: (Change Notes On Each Iteration / VARY Tempo) Duration: 6-8".
- Box 11: $\text{pp} \leftrightarrow \text{ff}$ (Slow / Fast) Duration: 8-12".
- Box 12: ff (Sparse)

System 4:

- Box 13: $\text{mf} \leftrightarrow \text{ff}$ (Fast + Heavy) Duration: 6-8".
- Box 14: $\text{p} \leftrightarrow \text{ff}$ (Random Multiples) Duration: 8-10".
- Box 15: ff (Sparse/Pense) Duration: 5-8".
- Box 16: $\text{p} \leftrightarrow \text{ff}$ (Sparse) Duration: 8-12".
- Box 17: $\text{pp} \leftrightarrow \text{ff}$ (Slow)
- Box 18: $\text{pp} \leftrightarrow \text{ff}$ (Slow/Fast) Duration: 10-12".
- Box 19: $\text{pp} \leftrightarrow \text{mf}$ (Slow/Sparse) Duration: 5-7".
- Box 20: $\text{pp} \leftrightarrow \text{mp}$ (Slow/Slow/Heavy)

The dialogue that took place towards the beginning of this meeting gives an indication of the facilitative nature of the engagement and the lack of certainty that allowed for creative interplay. Track 12 on CD 1 provides an extract from this initial discussion with some dialogue and an excerpt from my exploration of the above sketches:

[Prior to PR playing these initial rig sketches]

PR: *There could be some creative accidents with this! In other words I mightn't play what's there!*

EB: *That's fine, it doesn't matter, it's not specific. The whole idea is to give room to choose and play around with the notation.*

Roe-Bennett, 2004: Meeting 1

This sense of trying things out, of not being certain, provided an easy and relaxed atmosphere. At subsequent meetings the continued reassurances given on both sides and the avoidance of dogma helped to promote effective communication, as instanced by the following two examples from our final meeting (meeting 3):

[After a full playing of the new piece]

PR: *There are certain places on the score where it indicates to play wild and sometimes I don't play the written notes exactly, is this ok, is it mad enough for you?*

EB: *It's great, you've already captured the general spirit of the thing and you actually got loads of the notes too [laughs].*

And later during the same meeting the integrative nature of the collaboration was evidenced by the absence of any sense of hierarchy.

[EB talking about the final section of the piece (page 9)]

EB: *It could be that you would devise a few patterns and jump between them...is that ok...I'm not sure if that's ok or am I putting too much in your head?*

PR: *No, it's fine, it's a good idea.*

EB: *I just thought if I wrote all of that free section out it would be silly!*

Roe-Bennett, 2005: Meeting 3

The full score of this piece, 'Monster', is included in Appendix G.

5.2.2 Jane O’Leary and Paul Roe

I had worked with O’Leary over the course of many years as a member of Concorde (Contemporary Music Ensemble). Before this research, O’Leary had written another solo piece for me in 2000 entitled *Within Without*. We had established a strong working relationship over many years and thus much of the initial patterns of collaboration had been set in advance of these meetings. However, as the nature of this project was more involved than before, it was interesting to note how we worked towards developing communication and mutual understanding. At the outset O’Leary argued that the whole idea of labelling musicians was inhibitory to communication between performers and composers. O’Leary indicated that she considered herself a musician, ‘*I never like to say I’m a composer...I see myself first and foremost as a musician*’ (Roe-O’Leary, 2004: Meeting 1).

Communication in this collaboration balanced pragmatism and idealism when ideas were discussed and tried-out, but there was also a clear sense of O’Leary leading the exchanges. These conversations were both exploratory in relation to sound creation and directive in how these sounds were to be utilised:

JoL: *Now try an A-flat and back to a G and see how that goes, even just a quarter of a tone is ok* [Jane sings what she has in mind].

PR: [Attempts to play this]

JoL: *No, that’s not what I want!*

PR: *How about I try it an octave higher?*

JoL: *Ok let’s hear that.*

[PR plays this]

JoL: *That’s ok, now try and change the fingerings.*

[PR plays this]

[Track 13]

Roe-O’Leary, 2005: Meeting 2

The above extract indicates an aspect of the effective use of language in collaboration, where short back and forth exchanges are favoured, as opposed to long monologues. The dialogues also tended to vary between expressions of clear

integration, ‘*we could look for note combinations that work best*’ or ‘*we figured it out*’ and practical inputs:

PR: *Maybe if I change this note to a C natural, it would make it easier.*

JoL: *That’s fine but can you make it louder and more forceful?*

Roe-O’Leary, 2005: Meeting 2

In general the communication and atmosphere was relaxed and productive, with O’Leary generally directing proceedings sensitively. There was significant mutual involvement with both musicians comfortable with the interpersonal format adopted. The new work composed (see Appendix G for the score) was named ‘*A Piacere*’ (‘At the discretion of the performer’) indicating a flexible approach to performance that is a good representation of the collaborative process undertaken.

5.2.3 Rob Canning and Paul Roe

In choosing to work with Canning I was confident that the collaboration would be productive as I had worked closely with him on two works that he had written for me previously, namely ‘*Continuum*’ (2000) and ‘*Costruzione Illegittima*’ (2001). In the process of working together on these other pieces we became friends and had built up a good understanding both socially and professionally. The American composer Tom Johnson has spoken about collaborations as being ‘like friendships, they just happen, and it’s probably impossible to make them happen’ (Johnson, 2006). This friendship with Canning provided the initiative to explore the general concepts of collaboration in the pilot study. At our first meeting Canning gave an eloquent account of the need for interpersonal integration in artistic collaborations; he outlined his experience thus:

The more collaborative the project I’ve become involved in you definitely develop skills on how to deal with artists from other media and how to discuss ideas in a more abstracted sense. How to refine the essence of an idea to work on, how to come up with starting points that are equally relevant to both sides of the relationship. Because sometimes that can become overwhelmed by a personality in a collaborative process, we have to understand that the language is outside of the normal, to find a common ground, a starting point.

Roe-Canning, 2005: Meeting 1

It was easy for us to find common ground at this first meeting because of past experience. Canning described creative interactions as being akin to creative process, where one finds ways of drawing the collaborator into your own working processes, to ‘try and find that meta-language’ of collaboration. Our first meeting provided an ideal platform to develop our working relationship further with prior mutual understanding established. However, this collaboration did not develop beyond the first meeting. The circumstances for this turn of events are in some ways unclear and to a certain extent speculative. In effect, communication between Canning and myself became distant after this meeting. Initially there was some communication between us with Canning making some interesting suggestions for the piece in an e-mail correspondence:

I’m thinking of creating something for you to work with making more of your role as an improviser drawing you into the collaborative process in a more active way. I create a tape piece using your clarinet sounds giving you a series of gestures to which you respond, I shall also create a response.

Canning, 2005

Unfortunately this work never developed beyond the initial explorations. We did spend one further day (after this initial meeting) trying out ideas and discussing potential avenues, but unfortunately no new composition materialized. Since July 2005 there has been virtually no communication between us despite repeated attempts to make contact with Canning. It is important to state however, during this period he experienced a substantial family crisis, which resulted in him losing contact with other professional colleagues also. Ultimately, in spite of the strong foundations for this collaboration, significant life-events intervened and, as can happen, the collaboration was never fully realised.

5.2.4 Ronan Guilfoyle and Paul Roe

Before this research began I had known Guilfoyle for many years as a jazz performer, composer and pedagogue. Although I knew Guilfoyle (mainly through reputation), I had not worked with him professionally. I looked forward to collaborating with him as I expected in the process I would learn about various forms

of music including jazz. I was also interested in having a piece that included elements of jazz, perhaps with some improvisation. To some extent this is what happened, although the piece itself, whilst clearly jazz influenced, is entirely notated (See Appendix G for the score of *'Music for Bass Clarinet'* by Guilfoyle).

As we had not worked together previously, the first meeting involved a lot of discussion devoted to creating a productive atmosphere. Much of the initial discussion was of a general nature and I remember being concerned that we might run out of time before getting to discuss the research questions. We did, however, get to deal with the questions, although the informal discussion was more important as it set the tone for the collaboration. Guilfoyle later referred to this initial meeting, 'At the beginning what was interesting was having the chance to talk over an extended period about music, this was effective...we did this in a very purposeful way...it was useful' (Roe-Guilfoyle, 2005: Meeting 3).

In general the three meetings were convivial and informative but in a sense the level of involvement and the development of the collaboration was not as integrated as the collaborations with the other composers. There was a sense at the end that the journey made on both sides was 'interesting' but not necessarily creatively critical. According to Guilfoyle:

It was really good, it was a much more interesting process than you commissioning me to write a piece and me handing you the piece and you call me back and say it's fine and I go to the concert hall and hear you play it and say it's great...this was much more organic. I wouldn't say that our discussions changed the music that I wrote at all...I think it would have been similar whether we discussed it or not...although I was much more confident that the result would be both more what I was thinking of and fairly free for you allowing your input into it.

Roe-Guilfoyle, 2005: Meeting 3

Unlike the other composers, with whom I had developed relationships before the start of the research, this was the first time I had worked with Guilfoyle. This partially explains the relatively foundational level of the collaboration, with the likelihood that future work with Guilfoyle could provide for greater collaborative involvement.

5.3 MODES OF COLLABORATION

People collaborate daily in all spheres of life; working together is a given. The Vygotskian ideal of working productively together towards shared goals is increasingly being realised in the twenty-first century. Feldman has suggested that we are moving from the ‘age of the individual’ in the twentieth century to the ‘era of community’ in the twenty-first century (John-Steiner, 2000: xiii). The notion of shared visions is gaining currency in an increasingly globalized world. The term *collaboration*, however, can give rise to misunderstandings and confusion as it relates abstractly to various processes where people operate together. The contexts in which people work collectively are naturally varied and have particular ramifications for collaboration. In education, for example, issues can arise in relation to individual intellectual property where researchers are increasingly being asked to develop potential collaborative linkages. Similarly within the arts concerns are often raised regarding ownership when artists work together. In the context of this research the virtues of collaboration were extolled by the various composers I worked with but issues were also raised regarding challenges that exist in promoting this practice.

5.3.1 On Working Together

All five of the composers I worked with commented on the benefits of collaborative working. For Bennett, collaborating with performers has proven to be more productive than sitting in a room working by himself, with attendant results dispatched to unknown performers (Roe-Bennett, 2005: Meeting 1). According to O’Leary being with performers and developing a mutual understanding of music is vital. Canning raised issues of nuance in relation to collaboration; words including interplay, cooperation, consultation and so on were discussed in an effort to achieve some clarity. Ultimately, each of the five composers had a different notion of what working collaboratively meant.

As a jazz musician Guilfoyle considered collaboration an almost daily occurrence in his working life, as jazz is so dependent on engagement, not just

between the musicians, but also the audience. Redman has referred to this interaction as the essence of jazz, where human beings interact ‘telling each other stories both verbally and musically, and sharing with each other as people at a particular time in the present tense’ (Hast, et al 1999: 83). Interestingly, whilst O’Leary considered working closely with musicians an important part of her creative work, she also felt that she never really had any truly collaborative processes, despite having worked extensively with musicians over many years. She considered collaboration as something more ‘involved’, speaking of a ‘different level’ of engagement with a greater level of interaction between musicians (Roe-O’Leary, 2005: Meetings 1-3). This corresponds to how Light and Littleton have described collaboration, as an ideal form of peer interaction where joint construction of knowledge requires shared understanding of the goals of the activity, building on mutual commitment towards achieving these goals (quoted in Vass, 2004: 79). With Bennett, however, there was an acknowledgement that collaboration can have many guises, from technical assistance (instrumental possibilities) to a more involved engagement ‘where the performer has an active role in the process of the development of the piece’ (Roe-Bennett, 2004: Meeting 1). Finally, Canning spoke of the importance of engaging in collaborative processes early on, where ‘building blocks’ are devised mutually and where you can have a ‘meaningful collaboration’ rather than ‘something that’s just tagged on at the end’ (Roe-Canning, 2005: Meeting 1). Undoubtedly dialogue occurs on many levels with creative outcomes that reflect the level of engagement.

5.3.2 Collaborative Dialogue in Various Contexts

As a general rule the smaller the number involved the greater the potential for productive collaboration. All of these composers had experience with collaboration in a range of settings including working with individuals to working with a full symphony orchestra.

Working on a one-to-one basis was cited as providing an opportunity for substantial creative development. Speaking about her work with Garth Knox (composer and violist), O’Leary described how even within a short period of time significant influence can be brought to bear on the development of a piece of music. ‘The session [with Knox] lasted only one and a half hours and it was so strong that it

gave me the impetus for the whole piece' (Roe-O'Leary, 2005: Meeting 2). Working on an individual basis, one musician to another gives the occasion and the music a personal quality, so that both have the opportunity to develop a joint concept of the music. The four pieces composed for this research have this personal quality, as the aesthetic development, performances and recording of the music were all collaboratively conceived and applied.

Whilst the close-knit engagement between individual musicians provides a focus and intensity of engagement, the process of working collaboratively within an ensemble can also be productive. O'Leary (Concorde) and Bennett (Decibel) work with their own ensembles and both commented on the importance of having a group to work with. Bennett described this 'DIY approach' to getting music performed as being crucial for a composer. The growth of understanding that emerges from working with an ensemble over a period of time provides joint benefits for performers and composers. The composer can develop the most appropriate way to write for individual performers and the performers can gain an increased sensitivity towards the composer in realizing the works. 'I know how to write in a way for the individuals in my group to get the best out of them and how to get the group to sound better' (Roe-Bennett, 2005: Meeting 2).

Collaborating across artistic boundaries, including working with musicians from different genres, or across art forms within dance, theatre and visual arts, can provide engaging collaborations and creative stimulus. These interactions tend to require a greater level of mediation than those within art form or genre. Each individual discipline has a particular language and ethos that requires understanding before collaboration is possible. Guilfoyle illustrated this point intriguingly when he talked about a composition he wrote for an ensemble involving Jazz, Irish traditional and Indian musicians. 'I had to explain the music in three different ways, first of all with the traditional musicians I spoke to them about jigs and reels, the Indian guys in a kind of rag and tala way and then with the jazz guys in jazz terms D7-sharp 5.' (Roe-Guilfoyle, 2004: Meeting 1) [**Track 14**]. He described these types of collaborations as creatively enriching and hugely beneficial.

Working in small settings is perhaps the most productive avenue for collaboration in contemporary music. In larger ensembles, including orchestras, the opportunity to develop collaborations is hindered by sheer size. The attitude of orchestral musicians is also inhibitory, as many are hostile to playing contemporary music. O’Leary underscored this by two particular experiences of working with orchestras. She explained, with this first example, the conductor was critically important and ‘exceptional’ in working ‘as a positive mediator between myself and the orchestra; his interest in my work made a tremendous difference in how the musicians themselves related to the music positively’ (Roe-O’Leary, 2004: Meeting 1). The other experience she spoke of is compelling as it relates the attitudes of some orchestral players to contemporary music,

I found the players at the first rehearsal very negative, it hit me like a wall, I thought, gosh, they don’t want to do this, I was in tears, it was so depressing and it took me a lot to write the music...I was happy with the piece, but I felt, my God, not only do I have to write the music, I have to convince them to play it also.

Roe-O’Leary, 2004: Meeting 1

5.3.3 Challenges: Prescription, Ownership and Institutional Support

All five composers considered collaboration fundamentally a good practice. They recognized that finding ways to accommodate different viewpoints through collaboration enabled creative growth, with skills gained and refreshed on an ongoing basis. They did, however, raise a number of issues regarding difficulties in promoting effective modes of collaboration. Concerns were discussed regarding prescription, ownership, and institutional support, which will be discussed briefly in the following section.

The primary way in which composers and performers come to work together is essentially prescriptive, through commissioning schemes where contracts are drawn up to establish a commitment to work together. This is a less than ideal foundation on which to develop an equal partnership, as it promotes a system of top-down working, with a fee agreed for the composition of a piece of specific duration and instrumentation. It tends to encourage a closed agenda for new work, as expectation is created regarding creative outcomes. Bennett speculated that it would be interesting if

composers were commissioned to write music of their own choosing; he suggested that this would be more creative and provide more individual freedom. He also made the interesting observation that if people in the past always knew who and what they were writing for, there would never have been composers such as Charles Ives (Roe-Bennett, 2005: Meeting 2).

The issue of ownership in the context of notated and through-composed music is a complex one. Some composers in the past considered the role of the performer as almost subsidiary to the main creative endeavour of composition. Whilst this position is now open to debate in musical scholarship it can still have resonances when composers and performers come to work together. This is particularly the case if new work emerges out of substantial communication between composer and performer, and especially if this involves elements of improvisation. A way has yet to be found where composers and performers can work together collaboratively and produce integrated work that is jointly assigned. Ed Bennett referred to this in an early interview:

You know we as composers always have this thing about ownership of our work and it's a terrible thing in a way...when I was young we did play in bands and write pieces between us but I wouldn't be as convinced of that now, in that I'm not convinced they would do what I would want them to do which I suppose is bad [laughs].

Roe-Bennett, 2005: Meeting 2

Some institutions tend to encourage collaboration, and some tend to reinforce ideas of individualism and self-determination. The traditional 'classical' music institutions of conservatoires and orchestras tend to promote individual self-determination within particular hierarchies, thus inhibiting collaborative working. A number of the composers spoke of their dissatisfaction with some of these institutions, where they found the development of creative relationships seemed of little importance. O'Leary described being commissioned to write an orchestral work for a national music institute where she was not invited to any of the rehearsals. She subsequently turned up for the first performance of the new work and found the performance and attitude of the musicians deeply disappointing (Roe-O'Leary, 2005: Meeting 2). Hayden and Windsor refer to the difficulties associated with collaboration

and orchestras, and suggest it is difficult to question the traditional assumptions of engagement. They argue that ‘the prospect for more collaborative modes of working are bleak unless composer and musicians are prepared to fully engage with the assumptions of the other party’ (Hayden and Windsor, 2007: 38).

5.4 COLLABORATION AND CREATIVE PRACTICE

Working together can have a profound effect on creative practice, although levels of collaboration can vary considerably, from the most basic consultation to a more intense ongoing creative dialogue. The American clarinettist Caroline Hartig, speaking of her collaboration with the composer Libby Larsen, has referred to the importance of the ‘symbiotic relationship’ between composer and performer, where the performer can be provided with the opportunity to ‘find a unique voice’ (Hartig, 2002: 6). As McCoy suggests, finding this symbiosis is not always easy as collaborations take time and can be messy, yet they provide a ‘degree of richness that individual efforts cannot achieve’ (McCoy, 2000: 3). The effect on the artistic practice of musicians can be significant when understanding and awareness is developed through interaction and practical creative processes. Whilst outcomes of collaborative working can often relate to improved understanding of technical issues, including the potential of the instrument or a performer’s skill, there is also substantially more that is transmitted creatively through personal engagement. This includes the development of new ideas and the encouragement and motivation to take greater creative risks. Mike Svoboda (Trombone) talking about his work with the composer Helmut Lachenmann, touches on issues of both technique and creative development:

Our meetings consisted of me showing him how to play the trombone for about five minutes after which I would listen to him play a choral melody [on the trombone] he knew from his youth...we ended each session with some Cole Porter songs with him on the piano and myself on the trombone. I could not say that anything I showed him ended up in the piece, but its composition reflects a very good feel for the instrument.

Svoboda, 2004: 161-2.

Such playing together and open discussion is a common feature of musical collaboration and can result in mutual creative growth. During this research the collaborative working provided opportunities for the development of creative practice for all the musicians.

5.4.1 Development of Skills and Awareness

Everybody has their ‘bag of tricks’—a set of individual abilities and attitudes. In the context of music this term often relates to techniques and approaches performers have to playing their instrument. This applies to composition also, with particular skills and approaches adopted by composers. Such resourcefulness and aptitude when applied in the context of collaboration can result in significant creative development for musicians. It can also apply to working within the context of larger settings and groups. Bennett gave some examples of how he applied his skills in different contexts to facilitate the development of his music. He spoke of learning from experience and the importance of being aware for whom you are writing. He reasoned that if you were working with the London Symphony Orchestra, for example, you could almost write anything, but if you were writing for an amateur choir ‘*you would have to be really careful what you write to make it sound good*’. In relation to his work with me Bennett explained:

I can make certain assumptions about what you’re going to do with this music and the sound you produce, whereas if I write for some great professional players who make a lovely sound but who don’t put any of their own input into it I’d be worried because I would think, oh they can only play what’s on the page.

Roe-Bennett, 2005: Meeting 1

This pragmatic approach was reciprocated on my part with the realisation that I could take a flexible approach to the playing of the new work.

Many specific aspects of technique were discussed with each of the composers, including the use of multiphonics, microtones and flutter tonguing. All of these effects were demonstrated on the bass clarinet, giving a clear example of the

various possibilities available. This provided a real aural context on which to build ideas. The following provides an example of a typical dialogue:

JoL: *Can you let me hear some flutter tonguing?*

PR: [demonstrating]

JoL: *That's good, it sounds like water.*

PR: *You could also combine that sound with breathy sounds* [demonstrating].

JoL: *That's great.*

PR: *What I've done there is finger a G sharp and I'm playing it with 20 per cent sound and 80 per cent air.*

JoL: *And it's just the one note?*

PR: *Yes although I can change it.*

JoL: *Ok, that's great, some really good ideas there.*

[Track 15]

Roe-O Leary, 2005: Meeting 1

Apart from exchanging ideas on technical issues it was easy to discern from the interactions with the composers their preferred sound world and timbre. This affected how I approached the preparation of the new pieces. During the meetings various practical resources were also discussed and exchanged, including books on instrumental techniques, CDs, and scores that assisted in the development of the collaborations and the new works.

5.4.2 Learning from Each Other and Mutual Appropriation

The process of collaborative engagement between musicians provokes ideas, images, and sounds that ultimately serve to enhance creative understanding. The focus on the collective development of work rather than outcomes helps open up possibilities that otherwise are limited when working independently. Canning referred to collaborative working as developing an awareness of creative processes and moving away from the idea of formula and fixed structure. He expressed concern that 'the collaborative voice can often be lost in this goal-oriented world' (Roe-Canning, 2005: Meeting 1). **[Track 16]**

In the course of this research, working with the composers gave me the opportunity to gain an insight into their creative processes, and in turn they gained

some understanding of my approach to performing. All of the composers had very different approaches to the development of musical material. An example of different creative processes can be considered by comparing Guilfoyle and O’Leary’s compositions. For Guilfoyle the music emerged in a linear fashion with each section developed sequentially from previous sections. In contrast O’Leary’s creative process involved the teasing out of gestures on the page, with the whole piece evolving over time from many sketches emerging organically from within. Each piece was conceived of and written in a distinctive way; this encouraged me to consider my approach to the practice of the works concerned.

With Guilfoyle’s work the key musical elements are consistency of pulse and motivic development. Thus the method of practice involved working on strict rhythmic discipline and clarity of melodic line, the practice in many ways mirroring the linearity of the compositional process itself (see Figure 8 below).

Figure 8:

Guilfoyle, 2005: Bars 24-37 Movement 3 ‘Music For Bass Clarinet’

[Track 17]



On the other hand my practice of O'Leary's music mirrored the gestural quality of the material and the compositional processes engendered. I gave careful attention to tonal nuance, articulation and temporal spaciousness in this practice. Both O'Leary and I took written notes of the various nuances and timbres assessed in the meetings; as a result when the piece was finished I had a clear impression of the sound world conceived. The notation for this piece only gives an incomplete picture of the timbre of the music (see Figure 9 below).

Figure 9:

O'Leary, 2005: opening of 'A Piacere'

[Track 18]

O'Leary stressed the importance of working together. She argued that music should not be just an exchange from the composer to the performer: 'both can learn from each other, I think that's got to be there'. With her piece it was clear that the collaborative process had a significant effect on the work produced. 'The piece is definitely created out of the sounds that we worked on together, I couldn't have done it otherwise' (Roe-O Leary, 2005: Meeting 3).

5.4.3 Prompting Creativity through Collaboration

For Moran and John-Steiner the goal of collaboration 'is not to reach consensus, as such agreement does not lead to learning'. Tension is an element of working together, the strain between vulnerability and security, doing and getting done, forging ahead and holding back. Differences are not subsumed into a cosy consensus but are taken advantage of as a way of bringing forward opportunities (Moran and John-Steiner, 2004: 12). Developing an understanding of differences, taking advantage of suggestions and creative prompting formed an important part of the collaborations in this research. Experimentation and development of mutual creative approaches was a feature of these interactions. Amongst many examples, I found it fascinating to realise that I could be assisted in a technical way about creative approaches to playing the clarinet. On one occasion O'Leary suggested a novel way of exploring the instrument; she suggested I try to work the hands independently, like a pianist does when playing the piano. This action is completely counterintuitive, as playing the clarinet involves the hands working in an integrated way. However, this suggestion encouraged me to experiment with using the hands separately at different speeds on the clarinet, which produced a distinct and unique timbre.

On other occasions, especially as the pieces were nearing completion, the attitude of the music emerged through dialogue and awareness. With Guilfoyle much of this attitude was expressed through gesture and singing. On a final run through of his piece in the final meeting he described a section of the piece thus:

This part here is a typical jazz gesture that guys would do [sings the phrase]...it's like a little improvisation and then the next section is the melody again...you should feel absolutely free to colour these in any way you want.

[Track 19]

Roe-Guilfoyle, 2005: Meeting 3

For O’Leary the attitude and accent of music is best developed collectively. She suggested, knowing each other over a long period of time and knowing what to expect on both sides is important and also writing for the same people over a period of time really help. ‘I have to say it’s hard to write for people I don’t know at this stage’ (Roe-O’Leary, 2004: Meeting 1). O’Leary further explained that working collaboratively encourages experimentation and creative development. She described how one of her earliest experiences of collaboration affected her ongoing musical development:

I remember working with a guitarist and it was revealing that I could write for an instrument that I never touched before in my life...it was a revelation. I thoroughly enjoyed working with him...afterwards I realised my writing had changed as a result of the things I discovered...a whole strand of my string writing developed from this work.

Roe-O’Leary, 2005: Meeting 2

For Bennett working on this bass clarinet piece pushed him to consider different directions. ‘I wanted to make a piece which wasn’t fixed, which most of my pieces are...I’m trying to work in a different way as a composer so a performer has to be up for it...and it’s great that you’re into trying things out’ (Roe-Bennett, 2005: Meeting 1). This encouragement to be flexible and not too literal was a constant thread in working on the new pieces developed. Each of the composers regarded the notated version of their pieces an invitation to exploration and experimentation, in light of the collaborative process. For my part these collaborations provided a keen sense of the intention and the vision inherent in each of the pieces through my personal engagement with the composers. In a practical way the playing of these pieces is always accompanied in my mind by this personal engagement—the gestures, singing and creative provocations that made up the collaborative work.

5.5 COLLABORATION AND WORK

Working collaboratively impacts on musicians’ practice in a technical and practical way, but it also relates to creative experimentation. The effect on work that

is produced and performed is substantial, with an increased awareness and understanding that comes from working together. Since the Romantic period separation between composer and performer has been promulgated in classical music. This was particularly evident in the early twentieth century, with pronouncements by Adorno, Schoenberg and Stravinsky making it clear that boundaries were to be respected. ‘The performer’, Schoenberg opined, ‘for all his intolerable arrogance, is totally unnecessary, except as his interpretations make the music understandable to an audience unfortunate enough not to be able to read it in print’ (Newlin, 1980: 164). Stravinsky argued that success lies in the performer being aware of the ‘law imposed on him by the work he is performing’ (Stravinsky, 1947: 127). Fortunately attitudes such as these are less prevalent in the twenty-first century, with the realization that cooperation and mutual respect is a significant asset in productive creativity. The performances of the new pieces composed as part of this investigation were completely influenced by the collaborative processes. Creative decisions I made in preparation were based on the experiences and the artistic development that came about as a result of the collaborations. The performances of these works were imbued with a flow and energy that was the culmination of immersion and creative instinct, informed by the collaborative process undertaken.

5.5.1 Shared Visions of New Music

For the composer Jane O’Leary working closely with performers is vital to her creative development. However she speculated that many composers do not consider working with performers to be sufficiently important:

A lot of composers don’t see it that way; they think they’re separate and hand over the piece; sometimes they have this attitude towards performers that, ‘You’re not playing my music the way I want it’—they don’t seem to think, maybe I haven’t communicated it properly. But for me I’m totally convinced mutual cooperation is essential because I think music is about communication and if you don’t have that with a performer you are losing something.

Roe-O’Leary, 2005: Meeting 3

From a composer’s perspective Canning considered talking about ideas and sharing musical concepts with performers to be vital in the development of new work. He surmised that as a performer ‘you can look at a score and see certain shapes and

forms’ but unless you are really aware of how the thing is put together important aspects can be missed out in performance, especially ‘when the music is grounded in abstract ideas’ (Roe-Canning, 2005: Meeting 1). Such an understanding of context applies most specifically to works for solo instruments or small ensembles where the potential for collaborative effort is more practically realizable. However, even where interaction has not taken place prior to the performance, it is possible to bring about important changes in the music when the composer is simply at a final rehearsal or even just comes along to the performance. As O’Leary noted, sometimes you can go along to a final rehearsal and find all sorts of things are not as you would like. ‘Then after you make a few comments, things can change dramatically and you think to yourself, phew! Thank God that’s ok now, I can relax a little for the performance’ (Roe-O Leary, 2005: Meeting 1).

For composer and performer Garth Knox the problem is that the system itself can often mitigate against collaboration, as composers often do not meet the performers until the very end of the process. He reasoned that many new pieces would be significantly better if they were produced in conjunction with performers. Knox went on to suggest that collaboration is a great ideal; especially if composers could sketch some ideas first and then give these basic ideas to the player in advance:

This would allow the performer to try out the notation and also get an idea of what he’s going to have to practice. It would be much better if this approach was part of the compositional process, even allowing the player to make compositional suggestions would be useful. He might have some good ideas; I know this is perhaps a bit utopian!

Roe-Knox, 2004: Meeting

Music that is developed out of collaborative interaction has a particular personal quality. This particularity mirrors the processes of jazz composition, in which the composer often knows the playing of the musicians for whom he is writing. Guilfoyle revealed that when he writes for his own ensemble he usually gives solos to the different players in a style in ‘which I know they will excel—some are given lyrical lines and others free spaces’ (Roe-Guilfoyle, 2005: Meeting 1). The instructions are often left vague and incomplete, providing the opportunity for the performer’s creative input. With contemporary classical music there is potential to

develop this mode of working, so that collaboration can lead to greater flexibility and produce music that has a freer, spontaneous quality.

5.5.2 Praxis: Composition and Performance

Key aspects of how a new work is to be performed can be greatly enhanced by seeking to understand the musical intention beyond the notation. ‘Intention’ can concern not only technical details, including seeking clarification of notational schemes, but also musical intentions that go beyond the surface details to encompass concepts such as ‘attitude’, ‘vibe’ and ‘energy’. These concepts are difficult to discern when mediated through notation alone and require a wider level of communication. Bennett called it ‘an attitude in the music’; he explained that he would feel creatively constricted if he had to write for musicians that he did not know:

I feel I would have to write this standardised piece that was safe and almost playable by any group. It's to do with the attitude in the music...I'm increasingly trying to avoid this situation, as it is so restricting of your ideas.

Roe-Bennett, 2005: Meeting 1

In the final stages of the collaborations most of the time was spent clarifying various performance details and approaches. Some were of a technical nature, including the use of stopwatches and amplification, but other issues revolved around degrees of flexibility desired. O’Leary was concerned with getting the right ‘atmosphere’ and subtly of gestures. This was communicated through her singing through the piece and physically gesturing the flow of the music. I found hearing the piece sung by O’Leary helped significantly in how I approached the performance of the music. The atmosphere evoked in her singing of the music conveyed a depth of emotion that was revealing and intimate, beyond what could be gleaned from the score. The following extract from my last meeting with Guilfoyle gives an indication of how a composer’s verbal descriptions and dialogue can give a clear account of how to approach the performance of a given work:

I think it's very important to make things feel good rhythmically; you can pull the tempo as long as everything relates to each other; it all has to relate to the same pulse. I would much rather have a slower speed where everything relates to everything else. It's better if it all comes together in a rhythmically organic way.

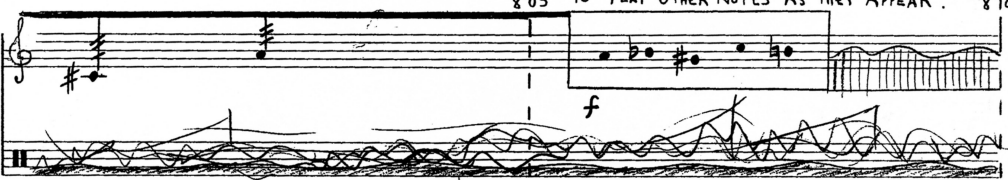
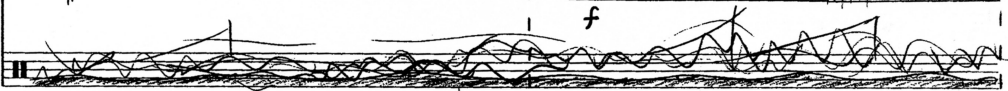
[Track 20]

Roe-Guilfoyle, 2005: Meeting 3

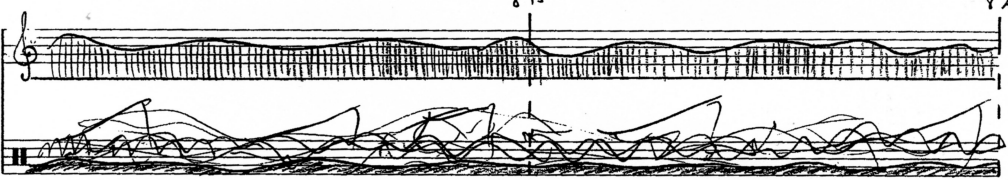

In particular the new piece by Bennett ('Monster') required discussion about how aspects of the music were to be realized, as in places the scoring left room for substantial flexibility. Bennett spoke about not taking the score too literally and taking liberties; he described how towards the end of the piece the music reaches a kind of meltdown, approaching chaos. 'This second last page is the bit you'll probably have to figure out the most because it has the least information, it's coming to a clichéd climax point' (Roe-Bennett, 2005: Meeting 3). Even this description helped me to understand the context and thus gave me the freedom to be very flexible in this final improvisatory section (see Figure 10 below):

Figure 10:
 Bennett, 2005: 'Monster', page 9
 [Track 21]

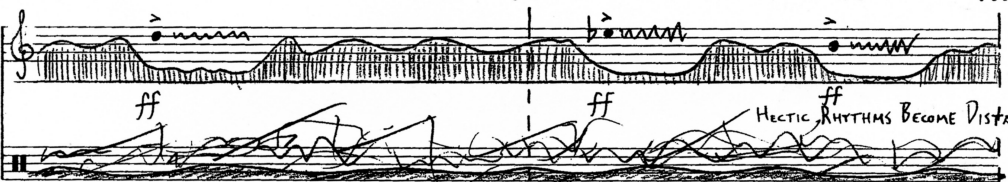

MAKE A FAST CONTINUOUS RHYTHMIC
 TEXTURE USING THESE NOTES. BREAK ONLY
 8'05" TO PLAY OTHER NOTES AS THEY APPEAR. 8'10"

B. Cl.  

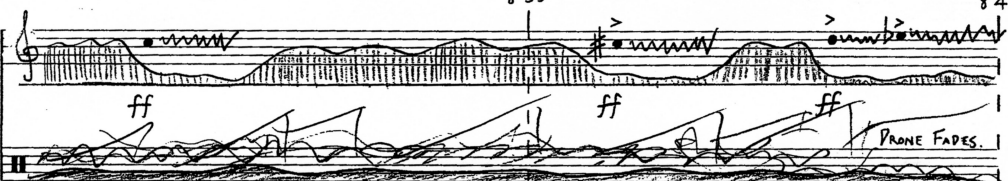

Elec. *BACKWARDS SOUNDS ENTER*

B. Cl.  

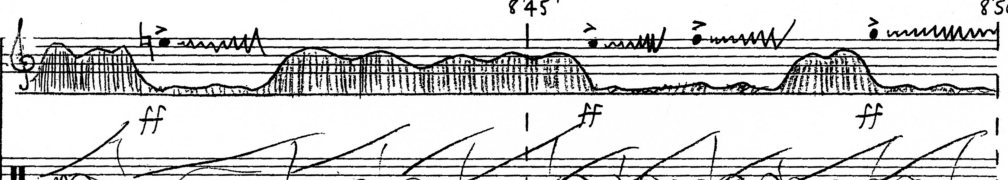
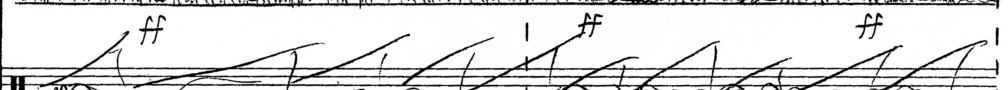
Elec. *8'15"* *8'20"*

B. Cl.  

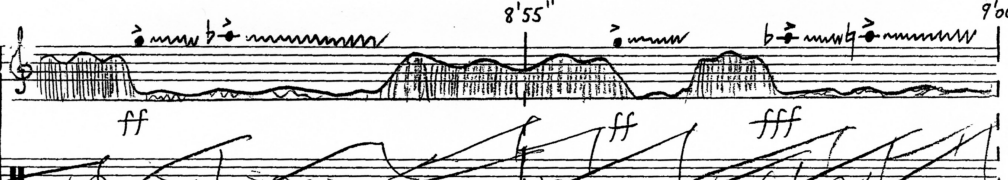
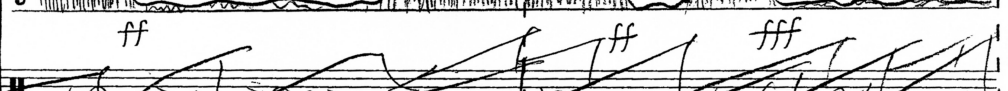
Elec. *8'25"* *8'30"* *ff* *ff* *ff* *HECTIC RHYTHMS BECOME DISTANT*

B. Cl.  

Elec. *8'35"* *8'40"* *ff* *ff* *ff* *PRONE FADES.*

B. Cl.  

Elec. *8'45"* *8'50"* *ff* *ff* *ff* *DISTANT RHYTHMIC SOUNDS.*

B. Cl.  

Elec. *8'55"* *9'00"* *ff* *ff* *fff*

9.

In her article on the growth of the clarinet concerto repertoire in Britain from 1990–2000, the clarinettist Linda Merrick spoke of the significant impact collaborations had on the works in question. Towards the end of this article she suggested ‘that in the future collaboration between composer and performer will continue to be an important aspect of creative process’. She argued:

It is conceivable that the parameters of such intimate working relationships may expand to embrace a wider range of artistic collaborators, and in the process lead to the creation of more ambitious and innovative works. Enhanced communication systems in the 21st century may facilitate projects on an international scale and enable the process and outcomes of collaboration to be more effectively disseminated.

Merrick, 2003:12.

The following chapter examines some further aspects of collaboration and the development of shared dialogue between composer and performer. Themes examined include notation, improvisation and transmission.

CHAPTER 6

CASE STUDY THEMES, PART 2

6.1	INTRODUCTION
6.2	NOTATION
6.2.1	Aesthetic Meaning and Notation
6.2.2	Notational Ambiguity as Creative Enabler
6.2.3	Collaborative Practice and Notation
6.3	IMPROVISATION
6.3.1	Composers' Perspectives on Improvisation
6.3.2	Supple Music
6.4	COLLABORATION AS CREATIVITY
6.4.1	Creative Synergies
6.4.2	Co-Construction as Mode
6.5	TRANSMISSION: COMPOSER-PERFORMER-AUDIENCE
6.5.1	Hierarchy
6.5.2	Egalitarianism
6.5.3	Interdependence
6.6	SUMMARY

6.1 INTRODUCTION

The first four of eight subject areas or themes were discussed in the previous chapter, beginning with collaboration, communication and the importance of the social context. Following this there was a discussion about various collaborative modes including basic consultation and integrated working. Other themes explored the effect collaboration had on the musicians' practice and how this practice influenced specific aspects of the new works. The remaining four themes to be discussed in this chapter are as follows:

- Notation
- Improvisation
- Collaboration as Creativity
- Transmission: Composer, Performer and Audience

Each theme will be introduced with a contextual overview of the topic followed by some sections on various specific issues related to collaboration. These sections will include direct references to the collaborations undertaken as part of this research.

6.2 NOTATION

In western classical music the domination of the notated score and the related favouring of literacy above orality has created an over-reliance on an imperfect medium. As Hunter has argued, notation is an approximate language and the score can only provide a partial view of the work (Hunter, 2004: 10). The notated score is an effective medium for dissemination and functional memory but it can create separation between composer and performer. Musicologists and theorists have extensively researched aspects of notation and have developed a large canon of scholarly texts on this subject. This authority vested in the topic can create the impression that fidelity and prescription are the most vital aspects of ‘classical’ music, with performance considered an almost supplemental act in the reproduction of extant musical products. In an overview of performance in context, Lawson states:

Today’s overwhelming authority of the score, demanding fidelity and accuracy at all costs, is not at all characteristic of the history of performance as a whole. Yet musical literature often gives the impression that true aesthetic meaning resides in the notation and that performance is at best an imperfect and approximate representation of the work itself.

Lawson, 2002: 4

The emphasis on notation has a profound effect on composition and performance. For example, contemporary composers can labour for hours trying to notate sounds that are simple for a performer to produce but extremely difficult for a composer to notate. In addition, ironically, performers can spend hours ‘unpacking’ complex notational schemes that are often easy to play but very difficult to unravel on the page. The desire for notational specificity has almost become fetishistic, with over-prescription ultimately leading to the inhibition of intuition and spontaneity in performance.

This is a practical issue of detail but also of attitude, with many musicians favouring historical modes of communication that promote docility amongst performers and fastidious literalism amongst composers. Many composers want to move away from this creative straitjacket but they often find their efforts stymied by

the performers' conceptual inflexibility. Most performers of western classical music are trained to treat the score with the greatest of reverence and seem happy to limit their own creative input and identity. In so doing, they ignore the fact that even scores that lend themselves to the limited parameters of notation still require creative realization on the part of performers. As Cook has argued (in relation to the performance of a Mozart quartet), 'every note in the score is subject to contextual negotiation of intonation, precise dynamic value, articulation, timbral quality and so forth' (Cook, 2005).

An important aspect of the collaborations was the examination and exploration of various notational schemes. The collaborations allowed for oral processes, providing the opportunity to discuss sounds and how they related to the symbols being considered, and this had the effect of developing creative approaches not only to the devising of notation but also the realization in performance of the schemes created. Issues of notational specificity provoked much consideration as concerns were raised that works created in close connection with an individual performer could make it difficult for the pieces to be understood and played by other musicians. However, new works and indeed new ways of working can be promoted through the recorded medium and further collaborations amongst composers and performers.

6.2.1 Aesthetic Meaning and Notation

In a recent television commercial extolling the simplicity of a product, the key hook in the advertisement states: 'It does what it says on the tin'. Interestingly, with music notation, it does not do what it says on the tin; what you see is not necessarily what you get (hear), especially with contemporary music. This is not how some scholars would have it. Cole asserts that 'the function of the sign is to serve as a trigger to action: we feed a coin to the slot machine, which responds with chocolate; we feed the written note to the player, who responds with the required sound' (Cole, 1974: 15). This view is contradicted, however, by Ingarden, who argues, 'because of the imperfection of musical notation, the score is an incomplete, schematic prescription for performance' (Ingarden, 1966: 116). Contemporary composers and performers often find notation restrictive and overly deterministic, allowing little room for imagination and intuition. O'Leary spoke about trying to find a way out of

‘the notational handcuffs or straitjacket’. She also suggested that handing a finished piece to a performer can be very hard as it implies something that is fixed and formulaic:

It’s this notation specificity that composers tend not to care about, because you have it in your head and you make yourself put it down. You’d love to be able to say to a performer, ‘Well what way would you like to do that?’, but you don’t get the opportunity to do this, so you end up having to say this is it, that’s the way I want it.

Roe-O’Leary, 2004: Meeting 1

The difficulty often is finding a way of writing down the sounds that are heard. The notated medium is generally effective when indicating pitch and duration but much less so when attempting to signal timbre and dynamic intent. These difficulties were overcome in these collaborations through oral processes, where signs were proposed and illuminated by verbal description, singing and physical gesture. There was also an element of retrospective notating as sounds were tried out on the bass clarinet and their semantic equivalent formulated subsequently on the page. Bennett described how working in the western art music tradition did impose certain notational restrictions, but he also suggested ‘ideas are now being transmitted in a slightly looser way’. He went on to indicate that he was trying to be less confined to the score on the realisation that ‘more interesting music can be created by transmitting in a different way’ (Roe-Bennett, 2004: Meeting 1). The implications of notational ambiguity for performance were expressed in my practice protocols for Bennett’s piece as follows:

For the contemporary performer, the expansion of compositional concepts has entered into an area that is at once often impossible to indicate adequately in notation, or at best very incompletely, necessitating a different, more creative rather than recreative process for the performer of new music.

Roe, 2005: Practice Protocols-Bennett

The range of possibilities for notational schemes is wide and varied but the ephemeral nature of musical sound places undue expectation on the notated medium itself. As Kanno surmises:

The sign that indicates an action doesn't indicate its precise result. The result is unspecified and relies on the instantaneous nature of sound's existence in every performance occasion. The range of possibilities in notation is wide, but that of performance is even wider.

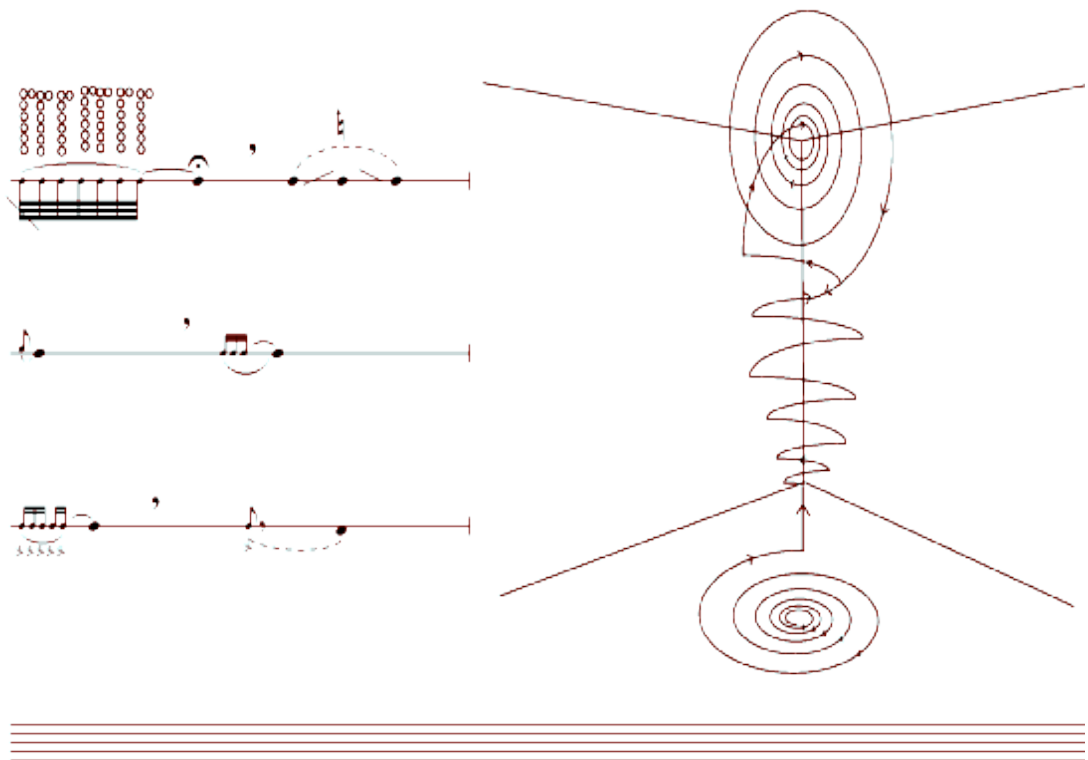
Kanno, 1998: 4

6.2.2 Notational Ambiguity as Creative Enabler

Ambiguity can be creatively utilized as a way of liberating music from the fixed notated medium. Indeed, it is impossible to avoid some element of ambiguity when it comes to notating music, as Cochrane has reasoned: 'No set of interpretive rules could ever fix the interpretation of schemas for constructing performances in a completely watertight way. If they did they would need their own metarules to prevent performers from misinterpreting them' (Cochrane, 2000: 140). Godlovitch explains relationships between the composed work and the performer's involvement thus: 'Musicality depends upon the notated work and practice conventions, but extends beyond both to the player's creative contribution' (Godlovitch, 1998: 85). With collaboration comes the opportunity for a broader range of mediation, where the score is presented as an invitation to responsiveness and imagination on the part of the performer. Canning referred to himself as not so much a composer but more an 'instigator' where guidelines are suggested and playful responsiveness is encouraged, (see Figure 11).

Figure 11:

Canning, 2005: Sketch for Bass Clarinet Piece



Writing in a conventional and traditional scheme was something Bennett felt compelled to do ‘to prove to myself that I could do it’. However, he noted that when he was younger, playing in rock bands, he used exclusively oral means in his music making. Bennett suggested he would really like to get back some of that communication in his composing by devising flexible ways of scoring that left room for plenty of experimentation on the part of the performer. In our final meeting Bennett indicated that he was usually ‘quite specific with notation’ but that working with me provided him the opportunity to explore a more open scoring system. In referring to this new piece he indicated that the score was ambiguous in parts and that ‘it’s all relative’ with no composerly expectation of a reading that is overly faithful to text. He made it clear that this score was not ‘an accurate algorithmic representation’ (Roe-Bennett, 2005: Meeting 3), as indicated by Figure 12 below.

Figure 12:

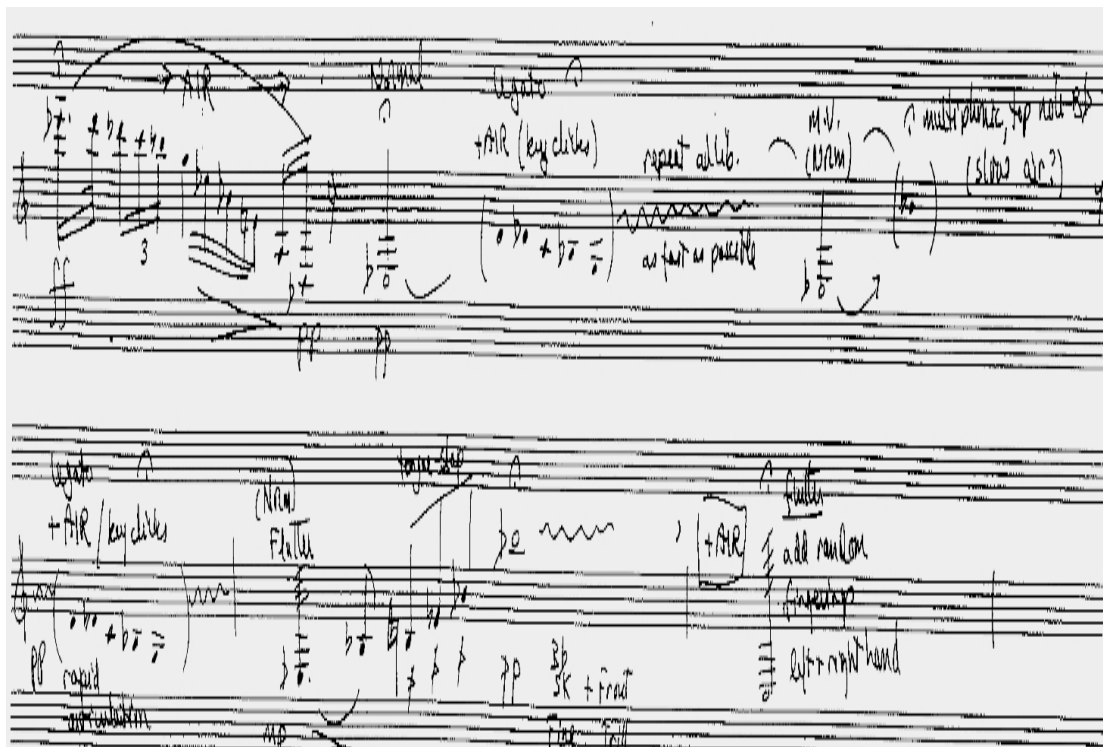
Bennett, 2005: 'Monster' (bars 7-12)

[Track 22]

The figure displays a handwritten musical score for two instruments: B. Cl. (Bass Clarinet) and Elec. (Electric). The score is divided into three systems, each with a B. Cl. staff on top and an Elec. staff below.

- System 1:** The B. Cl. staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes. A performance instruction "Wild! Exagg. Vib." is written above the staff, with a time marker "0'35''". Below the staff, the instruction "sfffz" is written. The Elec. staff has a single measure with a double bar line and a large, dark, scribbled-out area.
- System 2:** The B. Cl. staff continues with more musical notation, including a measure with a triplet of eighth notes. A time marker "0'45''" is present. The instruction "NASTY." is written above the staff, followed by a time marker "0'50''". The Elec. staff has several measures with wavy lines and a small, dark, scribbled-out area.
- System 3:** The B. Cl. staff continues with musical notation, including a measure with a triplet of eighth notes. A time marker "0'55''" is present. The instruction "Slow Exagg. Vib." is written above the staff, followed by a time marker "1'00''". The Elec. staff has several measures with wavy lines and a large, dark, scribbled-out area.

Engaging in collaborative work gave O'Leary the chance to 'become freer'. She spoke of getting to the point 'where I don't have to have everything exactly notated'. [With this piece]...I'm introducing more free bits intentionally' that don't necessarily provide all the answers but are suggestive of meaning (Roe-O'Leary, 2005: Meeting 3). See Figure 13 below and accompanying audio sample:

Figure 13:O'Leary, 2005 '*A Piacere*' (page 3)**[Track 23]**

Aspects of notational freedom are explored in an article by Hanoch-Roe on musical scoring and architecture. She reasoned that if composers let go of controlling the details of the composition and revert to resemblances, giving the general idea and atmosphere, it would give the performer a more meaningful place in the construction of the work. (Hanoch-Roe, 2003:155). In contrast, however, some composers have had difficulties when allowing for notational ambiguity. Speaking about his *Sequenza I*, Luciano Berio indicated dissatisfaction with liberties taken by some players:

I adopted a notation that was very precise, but allowed a margin of flexibility in order that the player might have the freedom—psychological rather than physical—to adapt the piece here and there to his technical stature. But instead, this notation has allowed many players—none of them by any means shining examples of professional integrity—to perpetuate adaptations that were little short of piratical (Berio interviewed in Dalamonte, 1985).

6.2.3 Collaborative Practice and Notation

In a thesis entitled ‘Composition: Interaction and Collaboration’, the composer Tim Steiner reflects on notational difficulties and refers to composers for whom current notational schemes do not work well. He argues that difficulties with communication through notation ‘may be considered the most significant crisis in the history of western art music’ (Steiner, 1992: 34). Composer and performer Garth Knox expressed similar sentiments, indicating that notation is perhaps the biggest area of difference between composer and performer and the one that creates the biggest difficulties (Roe-Knox, 2004: Interview). One of the major advantages of composers and performers working collaboratively is that difficulties with notation can be circumscribed. This is particularly relevant in contemporary music, where the music often explores areas that are particularly unsuited to traditional notational schemes. These areas include timbre, gesture, articulation and feel (energy). The effective transmission of subtle musical gestures, nuance and inflection requires mutual consideration by both composer and performer. Working collaboratively ‘allows me to check if there’s clarity in my ideas’, Bennett noted, and he acknowledged that collaborative working helps him to clarify and refine his notational schemes and adapt them as necessary (Roe-Bennett, 2005: Meeting 2).

The following extract from one of the collaborative sessions with O’Leary indicates how discussions about the notation scheme for her new piece led to mutually agreed results:

JoL: *I don’t know what it is?* [Referring to the score whilst singing, laughing]

PR: *I’m not sure myself...but you have [written] this note, C sharp*

PR: [Demonstrates this] *which would be the right fingering...for that* [points to score]

JoL: *Oh right, ok, I understand*

PR: [continues playing] *So they’re all of a kind.*

JoL: *Do they all do something like a sixth above? Roughly?*

[Track 24]

Roe-O’Leary, 2004: Meeting 2

Later in the interview, O’Leary indicated that it would not have been possible to write all of the different colouristic gestures in the pieces using a computer programme and

so she decided on a hand-written score. Both Bennett and Gardner also produced hand-written scores in an effort to indicate more clearly the wide range of gestures and timbre in their pieces.

Designing ‘bespoke’ notation can create potential difficulties for dissemination, as other performers would not be privy to the minutiae of the original discussions that took place in relation to the notation adopted. As Merrick has suggested in her article on collaboration and the contemporary clarinet concerto, the potential for a work to become ‘customised to accommodate the skills and predilections of a particular player, [could] possibly [be] to the detriment of other exponents’. She also speculates that this could equally detract a composer from her or his normal compositional style, possibly leading to a less cohesive and convincing outcome. In the end Merrick cautions that ‘it may be incumbent on a performer to temper, or adapt, her aspirations...in order to encourage composers to adopt a more realistic and perhaps pragmatic approach’ (Merrick, 2003: 12).

6.3 IMPROVISATION

The ethnomusicologist Bruno Nettl once observed that ‘if the concept of improvisation can be said to be at all viable, it should be considered one of the few universals of music in which all cultures share in one way or another’ (Nettl, 1974: 4). The concept of improvisation as a universal in music would seem on the face of it to be contradicted by certain attitudes in western classical music.

The domination of the notated score, and the reverence with which musicians in classical music treat it, continues to be the tradition’s major defining characteristic, with improvisation often considered at best controversial. Yet if we consider improvisation in a broader context, where musical expression is seen as fundamentally an improvisatory impulse, we can again begin to place improvisation at the centre of classical music also. Benson argues that in fact the acts of composing, performing and listening are inherently improvisatory. He postulates that music is

implicitly improvisatory and that ‘the processes by which a work comes into existence is best described as improvisatory at its very core, not merely [in] the act of composing but also [in] the acts of performing and listening’ (Benson, 2003: 2). On the other hand, for many iconic figures in classical music, including Boulez and Stockhausen, Wolterstorff’s (1980: 64) claim that ‘to improvise is not to compose’ rings true. However, if we accept that composers never create ‘*ex nihilo*’, as Benson argues, but instead improvise (sometimes on tunes that already exist but more often within the tradition in which they work), we get a broader sense of the improvisatory origins of all composition.

The same applies to performance. Even when strictly notated, ‘the interpretation of the score will normally display improvisatory activity compressed into the microscopic domain of expressive adjustments’ (Cyprian-Love, 2005: 26). Music critic Paul Bekker, writing in 1922, offers an interesting perspective on improvisation and its role in music:

The art of musical performance is, in its origins and very being, an improvisatory art...This improvisation has as its goal to illuminate the musical work through the intimate, creative fusion of composer and performer, as if in the moment of its first sounding, thus bringing it into harmony with the composer’s original creative impulse...The problem of performing art in our day lies in moving from a pedantic concept of reproduction to an objectively founded and nonetheless personally unhampered improvisation. This may sound purely theoretical, and yet already much is won if we dare to declare and hold fast to the concept of improvisation as actually the highest and only true artistic experience.

Bekker, quoted in Hunter, 2004: 15.

The composer and improviser Frederic Rzewski is quoted, in Bailey’s seminal study of improvisation, on the difference between composing and improvising as follows:

In 1968 I ran into Steve Lacy (composer and improviser) on the street in Rome. I took out my pocket tape recorder and asked him to describe in 15 seconds the difference between composition and improvisation. He answered: ‘In 15 seconds the difference between composition and improvisation is that in composition you have all the time you want to decide what to say in 15 seconds, while in improvisation you have 15 seconds’. His answer lasted exactly 15 seconds and is the best formulation of the question I know.

Rzewski, quoted in Bailey, 1992: 140-1

The subject of improvisation was considered an important area of discussion with all of the composers in this research. Some of them (Guilfoyle for example) considered improvisation a core principle of their musical life, with others, including O’Leary, feeling a little isolated from this most fundamental enterprise. This sense of exclusion seemed to be more conceptual than actual and in some ways reflects the legacy of training and ideology within classical music.

6.3.1 Composers’ Perspectives on Improvisation

O’Leary expressed frustration in relation to improvisation, describing how she was ‘envious of improvisers [people who play without music]... they seem to create a different kind of feel to the music’. She expressed a desire to move in a creative direction that is somewhere between composition and improvisation (Roe-O’Leary, 2004: Meeting 1). However, it appears to me that O’Leary is already improvising when composing. Her improvisation is in the form of a non-linear compositional process that draws the musical material from within itself, through the exploration of musical gestures and gradations of sound. These sounds are often explored in a dynamic process with performers in real-time, and are not used in a deterministic and ritualised fashion. Compositional devices are often eschewed as O’Leary refers to ‘developing shapes’ and ‘following threads’. This is inherently improvisatory, notwithstanding the fact that explorations are committed to paper; the notating does not negate the original improvisatory act.

In collaborating with O’Leary I was aware of these improvisatory processes and in animating the music I sought a similar improvisatory form of exploration in sound, with technique applied in the creation of music and not for the realisation of an idealised interpretation. Each time I perform this music my main objective is to remain responsive to impulse and spontaneity. Michelangelo’s theory of sculpture is a good metaphor for this exploratory process; he considered the statue to be contained in the stone since the beginning of time, the sculptor’s job being to release it by ‘carefully scraping away the excess material’ (Nachmanovitch, 1990: 4). Similarly with music there can often be a sense of discovering something that has always existed, through the process of composing and performing.

In contrast to O’Leary, Guilfoyle regarded improvisation as a core activity in his musical life and saw little difference between composing, improvising and performing:

I would find it really difficult to compose if I didn’t have an idea before I got to the keyboard, so the ideas come in sound...or I will hear someone perform, it’s improvising, it’s really what it is, it’s the same principle, I hear, I imagine literally you standing there with the bass clarinet and going [gestures blowing] and when you [blows] the next thing you play is what I’m hearing...and that’s how I compose.

[Track 25]

Roe-Guilfoyle, 2005: Meeting 3

From a performance perspective, however, the piece Guilfoyle composed felt very prescriptive. Flexibility of timbre, articulation and dynamic were subordinate to a musical line that promoted strict adherence to pitch and duration, creating a sense of being musically locked into a rhythmic straitjacket. Lukas Foss, in an article in 1963, relates how using ‘seemingly precise notation’ can put the performer in a straitjacket where the ‘translation of the supple’ is placed ‘into the realm of the rigid’ (quoted in Schwartz and Childs, 1998: 329).

Similarly Bennett considered improvisation a practical reality in his working life, despite working within the ‘classical music tradition’. He referred to working with his own group (Decibel), which gave him the opportunity to explore improvisation. Through collaborating with the musicians he got to know those who were ‘comfortable with improvisation’ and those who ‘needed more guidance in a written way’ (Roe-Bennett, 2005: Meeting 2). This ideal of working in a collective promotes the opportunity for more flexible practice. Bennett used improvisation in the generation of musical material for the work he composed for this research. He utilized ideas from the composer Daryl Runswick, who has proposed that in almost all music the creative input of the performer is improvisatory:

In Europe at the end of the eighteenth century an unnecessary boundary between melodic improvisation and interpretation developed: this regrettable development persists, militates against the correct performance of classical, baroque and earlier musics and tends to reduce the performers to ciphers who are allowed to do nothing but reflect the creative genius of the composer, contributing little of their own.

Runswick, 2004: 22

In performance ‘Monster’ (Bennett’s new work) has a spontaneous quality, reflective of the improvisatory compositional process. I have performed this piece many times and each performance has a freshness and flexibility not often found in prescriptive notation.

6.3.2 Supple Music

Many simple words were used during the collaborative sessions to elucidate an intangible concept that the composers sought to achieve in their work. The words used to describe this concept were often vague and imprecise, such as ‘energy’, ‘vibe’ and ‘groove’. This desire for something almost mystical can perhaps best be explained as a desire to connect to something deep within our consciousness, beyond the personal into some order of collective awareness and communication. This concept relates to the universality of improvisation and the creative impulse; the Spanish word ‘*duende*’ comes close to explaining the power inherent in improvised creativity. This term, described in the New Oxford English Dictionary as an evil spirit and also inspiration, magic and fire, is used throughout Andalusia. Lorca explains it as follows, in a lecture entitled *The Duende: Theory and Divertissement*,

The duende, then, is a power and not a construct, is a struggle and not a concept. I have heard an old guitarist, a true virtuoso, remark, ‘the duende is not in the throat, the duende comes up from inside, up from the very soles of the feet’. That is to say, it is not a question of aptitude, but of a true and viable style—of blood, in other words; of what is oldest in culture: of creation made act.

Lorca, 1934

This primal experience is dependent on transcendence, where means are subordinate to experience; a feeling of immersion in activity leads to heightened experience. Guilfoyle spoke of improvisation in a similar vein: ‘to improvise is to participate in a unique event, and it’s not about having something done to you’. He described an experience that demonstrated to him this sense of creative freedom:

When I was in Banff, I went to a concert of contemporary double bass music...the classical guys did these solo pieces, and the jazz player Dave Holland played three pieces improvised, and what he did was astonishing and mind-bogglingly good, and what struck me about this was you had these other

guys with all this music that was so hard, and then what Dave did improvised was equally hard and off the map in terms of sonic production, made up on the spot. And I thought to myself, Jesus, if I was one of those composers who had written some of that stuff, I'd be going, what a waste of time, after all my years of training and the length of time it took me to get that stuff on paper, and then that guy gets up there and makes the sxxx up and comes up with something like that!

[Track 26]

Roe-Guilfoyle, 2005: Meeting 3

Music that has significant notational complexity can deter some performers and potentially inhibit expression; on the other hand, collaboration can help to clarify notational intricacies. Collaborative work can provide an opportunity for the musicians to improvise, explore and discuss in the broadest sense how the spirit of the music can best be captured. The pianist Peter Hill relates an experience he had when studying with Messiaen:

When I went to study with Messiaen, he found my playing mechanical, he wanted the rhythm and phrasing to be supple, and he suggested no matter how complex the notation the music should never sound 'like an étude'. For Messiaen, the performer's job was to infer meaning and character from what was written in the score.

Hill, 2002: 132.

Taruskin refers to this ambiguity when discussing a rehearsal of the composer Elliot Carter's Duo for Violin and Piano:

Whenever the performers sought guidance on matters of balance and tempo, [Carter's] reply was invariably, 'I don't know, lets see...' and then he would join them in seeking solutions, as often asking their advice as they his...At the end of the rehearsal he commented that every performance of the Duo was very different from every other one, but that 'whichever one I'm hearing always seems to be the best'.

Taruskin, 1995: 54.

Ultimately an approach that favours flexibility is likely to create an atmosphere that is conducive to achieving 'Duende'. Earl Brown recognised improvisation as something that could assist composers achieving the aforementioned 'vibe':

I believe affirmatively that improvisation is a musical art which passed out of western usage for a time but is certainly back now...It's not going to do away with the writing of music but

it's going to bring an added dimension of aliveness to a composition and bring the musicians into a greater intensity of working on that piece.

Earl Brown quoted in Bailey, 1992: 64-5.

6.4 COLLABORATION AS CREATIVITY

Creativity as a phenomenon is often considered a solitary activity, and much of creativity research in the past has focussed on 'product' creativity where objectification is key. In western music this has led to the examination of musical scores and the creative processes involved in their production. The examination of the creative processes of performance is more readily identified with ethnomusicological study. Sawyer has argued that:

Musicologists justified their neglect of 'performance practice' by assuming that it was a relatively trivial task, primarily a technical one with little intellectual interest—the performer reads the score and translates it into the finger movements, breathing, or bowing necessary to generate the sounds. They didn't think performance was important because they were members of a culture whose musical tradition didn't value performance.

Sawyer, 2003: 16.

Such imbalanced reporting of creative processes has done a disservice to performers and performance and is currently in the process of being revised and investigated, especially in the study of performance as research. The effect of this neglect is far-reaching, with implied creative hierarchies consequently ignoring the creativity of performers. The study of collective or group creativity has also been neglected. This is also understandable given the difficulties in examining and finding appropriate methodologies for dynamic social interactions such as collaboration. Fortunately group creativity, and collaboration as creative process, is increasingly being researched, and collaborative teams of musicians and psychologists (illustrating their own disquisition by practice) are leading much of the investigation.

Collaborative working is a dynamic creative process as working together (especially in the arts) produces sparks that fan the flames of each individual's creative spirit. Miell and Littleton have proposed that creativity is 'fundamentally and necessarily social', and that it can bring new and important insights to our understanding of both the processes and outcomes of creative activities (Miell and Littleton, 2004: 1). Artists in various forms have long since understood these assertions. Especially in opera and ballet where significant collaborative effort between a range of artists including composers, choreographers, and lighting directors is required if artistic cohesion is to be achieved. In theatre even the reclusive Samuel Beckett engaged in a variety of influential artistic relationships that not only enriched his 'personal life but also informed his work as a writer and dramatist' (Keaveney, 2006: 7). Perhaps the most intriguing of these relationships involved the devising of 'artist's books' (*livres d'artiste*) where Beckett engaged in a direct creative process with a variety of artists including Jasper Johns, Louis le Brocquy and Max Ernst.

In music this collective approach to creativity is the *modus operandi* in a variety of genres, but it is less favoured historically in classical music. This is changing and is likely to change further as composers and performers realize the potential inherent in collaborative creativity. Nobody is entirely original or completely isolated from their cultural context; and the act of working together provokes, prompts, suggests, threatens, excites and subordinates ego, effectively connecting us to a wider world of knowledge and experience. In this study the ongoing dialogues developed a framework, not alone for the emergent interactions, but also to suggest paths for future collaborations. These nascent collaborations were suggestive of the potential for interactional synchrony within contemporary music.

6.4.1 Creative Synergies

In the final meeting with Guilfoyle we discussed his piece and the process engendered. I played through the piece and afterwards he observed:

When I listen to you, the process is no different to when I was composing, because when I'm composing I'm listening to it being performed. I'm listening to an imaginary you performing; when I hear you now, I hear as the listener [hears it].

Roe-Guilfoyle, 2005: Meeting 3

Guilfoyle's implication that composition and performance are integrated processes is mirrored in Foss's comments from 1963: 'the division of what is an indivisible whole, "music", into two separated processes: composition (the making of the music) and performance (the making of music) is a division as nonsensical as the division of form and content' (quoted in Schwartz and Childs, 1998: 326). Collaborating on the development of the new works for this research brought these related creative processes closer together. Bennett discussed how the meetings influenced his work and how collaborating was part of the creative process. The process 'was influenced by doing stuff together and talking about music...it gave me the confidence to leave a lot to you based on my ideas, it also gave you a lot more creative licence' (Roe-Bennett, 2005: Meeting 3). With Canning, whilst the process itself did not produce a piece for performance, he referred (with some percipience) to collaboration as being a more interesting process, especially as 'there doesn't have to be a fixed result' and this produces a more creative mindset (Roe-Canning, 2005: Meeting 1). Extensive experience in working with musicians provided the foundation for the collaboration with O'Leary. The new work created was developed substantially through collaborative creativity. The following two extracts provide an example of the integrative nature of the engagement:

JoL: [PR playing]...*oh that's lovely, I really like that. That's what Ambrosini's [Italian composer] piece was like.*

PR: *All that sort of filigree...*

JoL: *So you're just holding the right hand*

PR: *If you wanted to indicate that, what you could indicate is [demonstrates this writing on manuscript]...*

JoL: *So this is your left hand and this is the right hand [pointing to notated scheme indicated]*

PR: *And then it sounds like this....simply taking off this key [demonstrates]*

JoL: *Only the top one!?*

[Track 27]

Roe-O'Leary, 2005: Meeting 2

And also:

JoL: [listening to PR playing samples] *Don't know what that is but it's nice...just play me the E again so I can hear it.*

PR: [plays]...[Jane sings along]

JoL: *Don't know what it is! [laughing]...*

JoL: *Try the lower* [octave]

PR: [demonstrates this on the clarinet]...*it goes right down to the low C.*

JoL: *I could when I'm thinking of it...write the piece and then we could figure out what to put in after.*

PR: [keeps on playing-demonstrating]

JoL: *Yeh, that's a nice one.*

[Track 28]

Roe-O'Leary, 2005: Meeting 1

This flexibility of attitude and the ambiguity implied in O'Leary's score provided a locus for collaborative creativity. Sharp and Lutz refer to synergistic collaborations being possible 'when one artist follows on and thoughtfully responds to the completed work of another', finding opportunities to augment or perhaps critically comment upon this work (Sharp and Lutz, 2004: 196).

6.4.2 Co-Construction as Mode

There is an inherent tension in collaborative creativity as identity is challenged and assumptions are confronted head-on. Thus, collaboration requires courage and trust as personal insecurities can arise when working in a joint context. Collaborations make you question why and how you do things, as identification with one's own work becomes a shared perspective, with motivation, purpose and energy bolstered by mutual commitment. Canning referred to sharing perspectives as confronting boundaries, 'like seeing how a choreographer works or how a performer approaches the music; probing to see how far a performer is willing to go' (Roe-Canning, 2005: Meeting 1). Interpersonal challenges and connections can stimulate creative growth that would not be possible working individually. Moran and John-Steiner suggest that in collaborating we develop a 'meaning-making system that is intersubjectively construed between collaborators'. In essence there are always at least three 'players': each collaborator and the relationship itself, developed from 'true empathy' where shared communication provokes associative creative thinking (Moran and John-Steiner, 2004: 14-15).

Working closely together on this project provided O'Leary with the opportunity to explore sonorities and in the process develop a new sound palette on which to base her compositional ideas. O'Leary also encouraged me to experiment

with imaginative ideas of sound production, with both of us developing new creative perspectives through joint working.

One of the major challenges of collaborative creativity is the issue of ownership of work. Moran and John-Steiner refer to identification with one's work as being a powerful motivator in artistic work where 'the desire for owning one's efforts can become a source of conflict when apportioning credit' (Moran and John-Steiner, 2004: 19). With this research issues of ownership were raised in discussion, but they were not of great significance in the context of these collaborations. However, if collaborative practice is to be developed to a more substantial level, it is likely that finding ways of apportioning creative effort would require negotiation. It is conceivable that contemporary music practice could be transformed if such integrative ways of working were found. New working processes could include joint composition, as happens in other disciplines. John-Steiner refers to the 'co-construction of knowledge' in the development of 'integrative collaborations', where the field of endeavour and the participants themselves are transformed. In classical music, however, the impermeability of traditional boundaries requires continued negotiation (John-Steiner, 2000: 74).

6.5 TRANSMISSION: COMPOSER-PERFORMER-AUDIENCE

In the 1991 film, *Tous les Matins du Monde* (All the Mornings of the World), actor Gerard Depardieu plays the part of musician-courtier Marin Marais (1656-1728). The opening of the film sees Marais (Depardieu) in despair, as he talks to his students about his own teacher, Monsieur de Sainte-Colombe. Marais confides to his own students that in comparison to Sainte-Colombe he himself is useless. The depth of emotion portrayed in this opening sequence is extraordinary and demonstrates the potency of gesture in transmitting profound human sentiment. It is literally a spine-tingling moment and is a triumph of pure artistry. Pater has suggested that art aspires to the condition of music with Small somewhat later arguing 'that there is a sense also of all arts, including music...aspire to the condition of the theatre' (Small, 1998: 144).

With music there is a purity of expression, through sound, that powerfully represents human emotion. However, the potency of sound can sometimes conceal the importance of the visual and gestural as meaningful conduits in the transmission of music. In music, like theatre, there is the opportunity to explore human relationships in the dynamic social ritual of performance. When collaboration takes place between composer and performer this visceral human connection is communicated to the audience in an expression that is redolent of the myriad gestures, images and sounds that were the stuff of the collaborative relationship. The audience members in turn develop individual connections with the music that are context-bound but also psychologically dynamic in terms of responsiveness to the performance itself. Individual narratives are developed based on expectations but also in what is referred to as the 'perceptual present'. This present is sensitive to multiple levels of communication amongst which sound is fundamental but is also part of a broader picture including image and gesture (Clarke, 2002: 192). In contemporary music there is scope for the development of a greater sense of connection between composer, performer and audience. In this research transmission of music was discussed with some issues of relevance discussed in the following sections.

6.5.1 Hierarchy

Ironically, whilst theoretical and historical precedence have promoted a top-down approach to transmission in classical music, it is often performers themselves who have been complicit in conforming to this stereotype. With the lionizing of composers and the undue importance given to professional expedience, some performers shrink from imaginative musical discourse in favour of efficiency. The clarinettist Stefan Harg, in a recent interview with the composer Libby Larsen, indicates: 'I feel that as an instrumentalist I am only the tool for the composer's intentions and work...the genius is the composer and not the player'. Conversely later in the same article the composer herself opines: 'I dearly hope that performers bring their own dramatic persona and sense of rhythm to bear on the written page. And also their own sense of language. This is what makes the music live'. At the close of this article Larsen indicates the effectiveness of collaboration in the transmission of new work:

I would say to young artists, that they should never pass up the opportunity to work with a living composer. The process of creating a new piece is more enriching to a performer's work than one can imagine. Music benefits enormously in this process of creating a new work born of an idea and two artists working together.

Quoted in Harg, 2003: 61

Similarly, in a paper entitled, *'L'Interprète–La Mémoire du Compositeur'* ('The Performer–The Essence of the Composer') Chojnacka adopts a subordinate role when she indicates that fidelity to the score is fundamental to transmission. 'The public must feel that its trust is not being taken advantage of and the composer that his work is not betrayed' (Chojnacka, 2001: 30). However, often this reverence is misplaced, as increasingly many composers of contemporary music recognize the importance of the performer and indeed wish for their active and creative involvement in developing new work. O'Leary illustrates this point most effectively:

It's this input from the performance side of things that makes the music listenable, not perfectionism...it's a philosophy of Concorde, we don't get bogged down in perfection, some people mistake that for glibness, but it's the communicating and gestures and the feel of the piece that's primary... this is the essence of communication.

Roe-O'Leary, 2004: Meeting 1

Within classical music there still persists an attitude amongst some composers that their role is pre-eminent and that the performer and audience are somehow of less importance. Guilfoyle explored this issue when asked about the transmission of music:

If you look at the classical canon and the composers operating during the nineteenth century, their connection to the community of music in terms of the performers and audience was much closer than now...I think a lot of composers lack of performance experience stands against them and what it is to stand in front of a bunch of strangers and convince them of an idea...They have no sympathy with the audience or performer and I think people have voted with their feet, this attitude of some composers that they write in splendid isolation and then pass down (I use the word advisedly) their work to the performer to do his best with...providing a sort of 'cordon sanitaire' between the composer in his garret and the great unwashed sitting out front whom the composer probably despises...I do think this is a problem for contemporary music.

Roe-Guilfoyle, 2004: Meeting 1

Whilst this view may seem a little extreme there is little doubt that the reification of the musical work in classical music has promoted a view of music as product rather than process, creating, as Cook suggests, a kind of cultural hegemony, where composers hold sway (Cook, 2001: 2).

6.5.2 Egalitarianism

In an interview with *The Guardian* newspaper in 2003, the former director of the Wigmore Hall in London, Paul Kildea, referred to the fact that popular media including radio (Classic FM, Radio 3) and record labels (Naxos) were increasingly emphasizing repertory over performer, ‘leaving new music without popular, trusted advocates’. He went on to state ‘[this] fixation on repertory must be exchanged for the true experience of the musical event – in what Britten once called the “holy triangle” of composer, performer and audience’ (Kildea, 2003). This invocation of the importance of egalitarianism in new music provides an enlightened model for the dissemination and transmission of contemporary music. Many performers who become involved in contemporary music do so because of the active role they have in creating the music. The ongoing involvement with living composers and the development of new forms attracts musicians keen to promote music as emergent and living.

O’Leary (who was born and studied in the United States), formed the contemporary music ensemble Concorde when she moved to Ireland in 1976 with a view to ‘getting the whole thing of composing and performing together’. She also referred to the importance of opening up a connection with the audience, so that people can get used to hearing contemporary music and to ‘create an environment for the music’. Interestingly, O’Leary also referred to the oft-quoted ‘Holy Triangle’ of interaction between composer, performer and audience. She recalled that as a student one of her lecturers referred to this concept ‘and that picture has always stayed with me’ as the key element in music making (Roe-O’Leary, 2004: Meeting 1). Fennessy has also referred to the separation between composer, performer and audience as not being a ‘viable’ or a relevant way to work as an artist in the twenty-first century. He commented that there are many interfaces in music, between conception and reception

and any reduction in the barriers in the various chains of this transmission can only help the music (Rodger, 2004: 10).

The Israeli/American composer Shulamit Ran has observed that working with performers has had ‘a very pronounced’ impact on her work. She relates how ‘even the way that I perceive relationships between players in an ensemble determines things...it offers fuel for the fire’. Ran has written many pieces for the Da Capo Chamber Players and has developed strong bonds with the members of the ensemble. She made the point that a special intimacy is developed with performers ‘who play your work’, which she has described as ‘a very powerful and intimate art...you get into their souls and they get into yours, via the piece’ (quoted in McCutchan, 1999: 120). However the esteemed pianist and scholar Charles Rosen has suggested that the presence of the composer can ‘often put a limit on the performer’s caprice’ and thus ‘performances of recently composed works tend to be inhibited’. He indicates somewhat provocatively: ‘The most successful performances of contemporary works, as of the music of the past, are those that only give the illusion of remaining faithful to the text while they hide a genuine and deeply rooted freedom of interpretation’ (Rosen, 1998: 73).

6.5.3 Interdependence

Interdependence recognises the importance of integration and mutual responsibility. The sharing of a common set of principles with others is at the heart of enlightened communities. In the arts, and especially in western classical music, the image of the visionary and isolated artist remaining aloof and apart still persists, inhibiting a more sophisticated and developed concept based on the interrelatedness of all things. The ethnomusicologist John Blacking makes the point that ‘although human creativity may appear to be the result of individual effort, it is in fact a collective effort expressed in the behaviour of individuals’ (Blacking, 1973: 106).

Collective effort between composer and performer is important to audience reception and connection. Canning suggested this connection gives ‘the audience something more to latch on to, something to follow, some sense of narrative’. He went on to state: ‘That’s what can isolate the audience from so much contemporary

music, it's the lack of narrative...on the other hand if there is dialogue between the composer and the performer it will manifest itself in some way to make the music more meaningful to the audience' (Roe-Canning, 2005: Meeting 1). According to Barenboim this very 'act of making music means to bring the sounds into a state of constant interdependence...where everything is relative and is always connected' (Barenboim and Said, 2003: 112).

According to Sophie Cherrier (flautist with Ensemble Intercontemporain), in an interview with Nina Perlove, music is more easily transmitted to the audience if the performer and composer work closely together. She suggests the 'audience are constantly involved in a process of musical selection' where the visual is crucial in the mediation of the music:

Contemporary music is enhanced by the visual. Of course all music is more enjoyable in live performance, but I think this is even more necessary in contemporary music because there is a gesture, which emanates from the performer...the signs and body language enhances the audiences understanding of the music.

Quoted in Perlove, 1998: 50.

A consideration of the audience's perspective is crucial if the connection between artist and public is to be developed and enhanced. Steve Schick, the contemporary percussionist, describes his performance aesthetic as being driven by a 'platonic notion of an ideal performing and listening experience...guided by the notion that there should be minimal difference between the two'. He later somewhat mystically suggests: 'Music is our collective battle against the atomizing forces of a narrowly defined self' (Schick, 2002: 5-12).

Finally, Perlove addresses the challenge of technology as the latest part of the jigsaw of collaboration; she states:

Composers stretch the expressive and technical possibilities of performers, musicians challenge composers to communicate their ideas clearly, composers and performers challenge technology to meet their changing needs, and technology in turn challenges composers and musicians to create and master new methods of performance. In this way, each area develops as a creative whole where every member is dependent upon, and grateful for, the other.

Perlove, 1998: 52.

It seems now more than ever the development of contemporary music depends on composers, performers and audiences sharing in a dialogue of mutual understanding.

6.6 SUMMARY

In chapters 5 and 6, various subjects were examined in the context of collaboration. These themes were chosen on the basis of the discussions that took place in the course of the collaborations for this research. It would have been equally possible to explore different issues, as collaboration has a way of impacting on everything we do. Nevertheless, the themes chosen are both representative of the issues raised and deal with subjects of significant interest within creativity research. During these two chapters the subjects considered were dealt with in broad terms in an effort to portray accurately the essence of these collaborations. The study of collaboration has become of significant interest to scientists, educators, creativity researchers and researchers in organizational development. There are clear reasons why this subject has gained such an interest across diverse fields and disciplines, as learning about collective practice can effect profound individual and societal change. As John-Steiner envisioned:

The study of collaboration supports the following claim: productive interdependence is a critical resource for expanding the self throughout the life span. It calls for reconsidering theories that limit development to a progression of stages and to biologically pre-programmed capabilities. The study of partnered endeavours contributes to cultural-historical and feminist theories with their emphasis upon the social sources of development, mutuality, and the generative tension between cultural-historical processes and individual functioning.

John-Steiner, 2000: 191

The following chapter summarises the core issues and findings from this thesis.

CHAPTER 7

CONCLUSIONS: Summary, Findings and Discussion

7.1	INTRODUCTION
7.2	SUMMARY OF RESEARCH
7.3	RESEARCH FINDINGS
7.3.1	Pilot Study Findings
7.3.2	Case Study Findings
	<i>How Collaboration Affects Creative Practice</i>
	<i>Transmission</i>
	<i>Modes of Collaboration</i>
	<i>Models of Good Practice</i>
7.4	DISCUSSION AND RECOMMENDATIONS
7.5	FINAL THOUGHTS-TOWARDS THE FUTURE
7.6	EPILOGUE

7.1 INTRODUCTION

This chapter begins with a summary of the core research issues discussed in this thesis. Following this summary, a series of short sections present a clear account of what was planned, what happened, and what was discovered in the course of the research. The findings from the investigation will be outlined, giving an indication of the outcomes that emanated from this work. These findings will be discussed and inferences will be drawn, including references made to my particular perceptions, insights and judgements. This discussion section will be followed by some suggestions for the future and further questions will be proposed for ensuing investigations.

7.2 SUMMARY OF RESEARCH

This thesis began as a generic investigation of collaboration, with an underlying view that western thinking is currently in a phase of transition. It was suggested that (in the western world) we are moving away from a philosophy of individualism (particularly associated with the twentieth century) towards a more socially oriented vision of collectivism in the twenty-first century. Old ideologies of independence are being contested and new challenges of collaboration and

interdependence are being promoted. This concept of interdependence is underpinned by Vygotskian principles of working together productively towards shared goals, and the recognition that collaboration is a human activity valuable in its contributions to individual and social well being (Feldman in Steiner, 2000: xi). However, as yet, no common and agreed understanding of collaboration has emerged. Various classifications have been developed, including four types of collaboration suggested by John-Steiner (2000) namely: distributed, complementary, family and integrative collaborations. In any case, it is clear that collaborative working necessitates not only new thinking but also new social and communication skills.

Artists including Samuel Beckett and John Cage adapted pragmatic strategies for working together to maintain personal artistic integrity whilst working collaboratively. Sometimes these interactions were more simultaneous monologues than true collaborations. Nonetheless integrated forms of collaboration have the potential for the transformation of artistic domain, as demonstrated by the collaboration between Picasso and Braque that led to the development of Cubism.

Music, being inherently experiential and ephemeral, lends itself to collaboration, with most forms of music promoting collective working methods. Musical genres including pop, rock, jazz and many forms of 'world' music tend to focus on social cohesion, cooperation and complementarity. These forms of music encourage mutuality, with opportunities for individual expression embedded within their respective musical structures. With classical music, in contrast, specialization and separation between composer and performer does little to enhance collaboration. The hierarchical promotion of product over process and works over performance hinders communication between musicians and audience. The dominance of the notated score limits oral processes and multi-layered approaches to music-making. Nevertheless, classical music is changing and musicians are increasingly working together collegially and in various social communities. Collaborations between composers and other artists have been seen to be an effective way to increase creative potential, although collaborative working between composers and performers needs continuing support and promotion. Over many years, the role of the performer in musical scholarship has been marginalized. This situation is changing, however, with practice-based research becoming more accepted in the academic world.

The original phase of this research involved a pilot study, which proved to be of significance in terms of practice and procedure. This study provided an opportunity to try out ideas, test questions and examine the efficacy of the research argument and procedures. Various issues were explored, including sketching, compositional process, transmission, improvisation and composer-performer collaboration. A variety of questions were selected to discuss these topics. The methods chosen to elicit information were deliberately exploratory, allowing for substantial learning on my part regarding subjects and procedures. Without this pilot study it is conceivable that errors of procedure and strategy could have significantly undermined the ensuing research project. The pilot study effectively provided practical research training. The overarching concept of investigating collaboration between five Irish composers and myself as a contemporary music performer was confirmed by this original study. The five composers concerned were Ed Bennett, Rob Canning, Stephen Gardner, Ronan Guilfoyle and Jane O'Leary.

The research sought to consider how collaboration affected a core group of musicians. Some research into collaboration amongst artists had been investigated in the past by a variety of authors including John-Steiner (2000), Miell and Littleton (2004) and Sawyer (1999); but prior to this research there existed little research into the collaborative practices of contemporary composers and performers. The practical phase of this research took place over the course of one year, 2004-2005.

The enquiry utilized a variety of methodologies and methods including action research, phenomenological research and practice-based methods within a case study framework. The epistemology (constructionism) and theoretical perspective (interpretivism) underpinning this research were chosen in an attempt to understand and explain human and social reality (Crotty, 1998: 67). There was no attempt at objective posturing, with the findings suggestive and not prescriptive. The advantage of a phenomenological approach is the provision of an interesting and revealing narrative that is also humanistic; it is neither scientific nor overtly analytical. Practice-based methods and action research were important aspects of the project, with each phase evaluated and modified to improve subsequent phases. The core structural components of this research were multiple case studies, which provided a

rich source of data and experiences of real people in real situations, allowing for vivid description and a linear narrative.

7.3 RESEARCH FINDINGS

Typically research findings are intended to demonstrate academic rigour and provide a window for future investigations. The matching of findings to research questions also provides coherence and unity in making a research argument. In the context of the current research these criteria apply, but it is also the case that findings emerging from this research were utilized incrementally to inform and influence subsequent phases of the investigation. This applied in particular to the strategic and procedural findings that emerged out of the pilot study. These pilot study findings will be examined first, with the findings from the case studies related subsequently.

Before considering these findings it is important to add a caveat acknowledging that the research had certain limitations. In particular, the small number of participants involved in this study, as discussed in chapter 3 (3.8), means that the findings are suggestive and not conclusive. Nonetheless this is apposite in the context of the epistemology and theoretical perspective adopted. There are, however, two further issues to address by way of qualification and completeness. Firstly, it is conceivable that the prescriptive nature of the methodological procedures could have impinged on the collaborative processes themselves, and it is also possible that my position as a performer writing about collaboration between performer and composers could have affected the way these interactions were perceived. However, I recognized the implications of my full-participant status as a performer-researcher, and have sought to relate an honest and pragmatic story through appropriate documenting of data and analysis.

The second issue I wish to discuss is the collaboration with Canning. This collaboration did not come to a final completion; there was in fact only one meeting with no composition produced (as of yet). As referred to in chapter 5 (5.2.3), there

was a cessation in communication with Canning after July 2005 due to a personal family crisis. Fortunately we have renewed contact (September 2007) and intend proceeding with the collaboration. Whilst it is disappointing that the collaboration did not reach completion within the prescribed timeframe, this highlights the fact that collaboration is subject to the changing nature of life itself and outcomes can often be unpredictable. However, Canning's contribution to this research was significant, especially in relation to the findings gained from the pilot study.

7.3.1 Pilot Study Findings

The main outcome of the pilot study was the emergence of collaboration as the key subject to investigate for this research. Prior to the pilot study I had general notions about areas to look at regarding composition and performance in contemporary music. These basic areas were teased out and considered in the course of the pilot study. Ultimately, collaboration emerged as the most appropriate subject to develop, as it allowed for a broad range of related topics to be investigated. The pilot study also revealed a personal deficit in research skills, borne out of inexperience, and thus the study provided important practice in these areas. These skills primarily related to the carrying out of interviews, which were an important part of the main research. I discovered that my overly fussy, probing and prompting style of questioning was ineffective and invoked a considerable degree of annoyance and frustration on the part of the composer. I talked too much, which did not allow for expansion on the part of the interviewee, and I also adopted an adversarial approach to the questioning. The questions were needlessly jargonistic, tangential and confusing. Perhaps the issue that created the most offence related to my questions on the interface of composition and improvisation, where I proposed the notion of joint assignation. Consequently I realized that examining issues of ownership had the potential to undermine communication and possibly jeopardize relations. My ability to collaborate with the other composers was improved by this pilot study as I realised the pitfalls of being a central participant in the research.

During the pilot study I also tried out some procedures to adopt for the research, including observing the composer's creative process, the use of diagrams and the filming of compositional episodes. I discovered how counterproductive each

of these practices would be and thus adopted more realizable procedures for the main research.

7.3.2 Case Study Findings

Whilst the pilot study was exploratory the direction of the subsequent research had a clear focus, based on specific research questions and related themes. These themes and related interview questions were designed to engage the participants to talk freely about their experiences of collaboration. The questions included a range of subjects designed to elicit a variety of responses relating to the core subject. I also encouraged the composers to share their thoughts and experiences on topics not explicitly covered in the questions. During the interviews I established a trust with the composers, which facilitated the discussion of sensitive issues. Table 24 (below) outlines the research questions and their relation to the aforementioned themes.

Some themes relate to more than one research question and so these themes are included for each question listed. The findings from the case studies will be discussed in relation to the given research questions.

TABLE 24 How the Research Questions Relate to Case Study Themes	
Research Questions	Case Study Themes
How does collaboration between composer and performer affect the practice of both musicians?	<ul style="list-style-type: none"> • Collaboration and Creative Practice • Collaboration and Work • Improvisation • Collaboration as Creativity
How does collaboration affect the transmission of musical ideas between composer, performer and audience?	<ul style="list-style-type: none"> • Transmission: -Composer, Performer and Audience • Notation • Improvisation
What types of collaboration are possible?	<ul style="list-style-type: none"> • Modes of Collaboration
Can findings from this research be extrapolated to propose models of good practice for collaboration between composer and performer?	<ul style="list-style-type: none"> • Communication and Social Context • Collaboration and Creative Practice • Collaboration and Work • Improvisation • Collaboration as Creativity

How Collaboration Affects Creative Practice

The narrative and data collected from this research clearly suggest that collaboration has a positive effect on creative practice. It is worth considering the ways in which creative practice is affected by collaboration, given the infrequency with which composers and performers work closely together. Firstly, this research indicates that working collaboratively encourages participants to be more experimental, to take more risks. Gardner spoke of being a ‘conservative’ composer but indicated that working collaboratively encouraged him to be less cautious and more experimental. Both Bennett and O’Leary expressed similar sentiments in the course of the interviews. Interestingly, Guilfoyle reported that working collaboratively (with me) did not change his normal methods of working, but this perhaps reflects the fact that as a jazz musician, most of his creative practice is collaborative. Working with the composers encouraged me to explore different methods of playing and to question my own default modes of practice, in contrast to working independently, which can encourage creative insularity.

The collaborations had a significant impact on me as a performer. I learnt a repertoire of new pieces from the inside, gaining insights into the creative processes of other musicians, which encouraged me to reflect on my own creative practice. I developed a keener awareness of sound as source and not as function by listening to music less as an instrumentalist, focussing more on shapes, colours, lines and emotional intensity. The concept of musical expressivity has remained somewhat elusive as ‘much knowledge about expressivity is tacit and, therefore difficult to express in words’ (Hoffren quoted in Juslin et al, 2004: 247) but the experience of collaborating with the composers brought about both conceptual and attitudinal changes in my approach to performance. I enhanced and developed my expressivity through engagements that stimulated my aural imagination and encouraged me to think-play with a creative spontaneity. This mode of creative imagining is in direct contrast to my experience of traditional performance paradigms, where concerns with mechanical functioning and technical accuracy often proscribe personal imagination.

Mutual creative exploration was achieved through playing and discussing ideas in an open-minded way; this attitude was critical to forging joint creative paths.

This research shows that being adaptable and flexible in collaboration can encourage experimentation and negate creative stasis. Creative practice in classical music is usually considered an individual pursuit, especially in relation to composition; nonetheless it is clear from this research that collaboration is ‘real-time’ dynamic creativity. As composition can often involve prolonged periods of working in isolation, collaboration with a performer can stimulate and assist the emergence of new thinking for composers.

One of the most engaging and intriguing aspects of this investigation was the realization that physical gesturing and oral processes contribute substantially to creative understanding. With each of these collaborations, multiple layers of communication were enacted and a deeper musical understanding emerged from the most simple of visual and oral cues. Each time I play these pieces I have embedded in my memory and imagination each composer’s gestures, movements and oral cues. In particular I discovered the importance of the visual in gaining a deeper understanding of musical intent. The spirit of the music was often communicated more effectively through gesture than notation. The performances of the pieces composed for this research, in turn, have a personal quality that would have been impossible without these collaborations.

Each of the composers expressed a keen interest in the area of improvisation and saw the potential for more improvisatory and spontaneous music emerging out of interaction between composer and performer. Working together provided a forum for improvisation in the broadest sense; as Benson has suggested, composers never create out of nothing, but instead improvise generally within the tradition in which they work; and similarly performers never play exactly what is indicated in the score but improvise upon that which they perform (Benson, 2003: 25). This sense of ‘continual creation and recreation’ was a thread throughout the research, with each meeting providing impetus and spontaneity to the music being created. Finally, the issue of ownership was seen as a potential impediment to collaboration; within classical music, the impermeability of traditional boundaries and the distinct divisions of performance and composition provide major challenges in the development of substantive collaborations.

Transmission

Transmission refers to how music is communicated from the composer to the performer and then from the performer to the audience. The conduit for this transmission in classical music is usually the notated score, which is then translated into sound by a performer for an audience. Often fidelity to the original source is seen as vital in this chain of events. Indeed, Stravinsky once spoke about himself as the vessel through which *Le Sacre du Printemps* passed (Stravinsky and Craft 1959: 148), with its journey into the aesthetic mass consciousness passing through countless other vessels (i.e. musicians) (Nonken, 2002: 1). However, such notions of textual faithfulness being an ideal mode of communication was not borne out by this research. As Schick has indicated:

If one takes the attitude that representing a composer's score is the ultimate responsibility, then performers feel their own personality should not intervene between the score and the audience. Unfortunately this often invites the bloodless, almost anonymous performances that have so characterized the performance of recent contemporary music.

Schick, 2002: 11

This research demonstrates that notation as a method of communication in contemporary music is flawed. This abstract and imperfect medium is still utilised as the primary mode of expression for composers. Much of the time during the interviews was spent discussing and clarifying notational details. One of the very obvious benefits of collaboration, as demonstrated by this research, is the opportunity for notation to be clarified and refined. It was clear, however, that essential elements of the music were transmitted through reciprocal gestures and discussions that could not be suitably notated.

Collaboration introduces a profoundly visceral element in communication that transcends the mono-dimensional nature of a notated score. Understandably, though, the composers were concerned with getting the notation (relatively) accurate, so that these new works could have a life beyond an individual performer. The potential for the new works to be disseminated could, however, develop through further collaborations, perhaps between the performer and other performers, and also between the composer and other performers.

Collaboration provides for a wider range of communication modes between composer and performer. The data from this research show that oral processes and gesture contribute significantly to the transmission of music. These include a diverse range of expressive and communicative modes that included improvisation, singing, conducting, playing, chatting and various other mediating influences that occur when musicians meet face to face. Opportunities are thus presented that allow for spontaneous responsiveness within the context of scored music. In the course of this research the composers and I engaged in reflexive processes as we discovered new ways of creating and notating music. The audio and video samples accompanying this thesis give an indication of the richness of the personalities involved in the study and the level of collaborative engagement between the musicians.

Modes of Collaboration

A notable feature of this research was the variety of perceptions the composers had about collaboration. It was clear they each had an intuitive sense of what it meant to collaborate, but there was confusion about how to express this intuition. On examining the data it emerged that the composers considered collaboration a form of interaction that involved significant prolonged periods of committed joint activity. Whilst this type of collaboration is possible, it represents an advanced form of integrated collaborative working as described by John-Steiner (2000). In fact most of the composers had considerable experience of interaction with performers but these were mainly of the ‘distributed’ type of collaboration. This type of collaboration is widespread and includes practices such as exchanging information, exploring ideas and informal conversations. It is a basic form of collaboration and represents a first step into interaction; there is usually some collective interaction but not a substantial commitment on either side. The English pianist and composer Michael Finnissy once described (rather colourfully) a fairly typical type of basic interaction between composers and performers thus:

Sometimes it comes down to establishing positions of trust in each other’s abilities. Sometimes (not the best scenario), the composer comes to you as a punter to a whore. You comply with their wishes, fuck as magnificently as you are able, and hopefully neither party loses any dignity. I think some performers (and this is still taught to them in schools and

colleges) don't want a relationship, or not with a composer. They make a fetish of the culturalized text—historical generalization and stereotyping—rather than specific individual or the unique instance. It's more picturesque for the silenced composer to be pampered like a domestic pet, whose antics can indicate just about anything.

Finnissy, 2002: 77

Each of the composers involved in this research did see enormous potential in collaborating with performers. The types of interactions they had experienced were generally basic, especially when working with orchestras and conservative music academies; these were considered challenging institutions in which to establish productive collaborations. The research revealed how working on a one-to-one basis provided a particularly effective way of developing a significant collaboration. It also emerged that working over a period of time with the same group of musicians produced an ideal forum for collaborative engagement. The collaborations engaged in for this research demonstrated characteristics of 'complementarity'—collaborations based on complementary expertise, discipline-knowledge, clear roles and a willingness to engage collectively. There were some elements of integrative working including risk-taking and shared creative visions, but in order to achieve true integrative working a longer and more intense period of activity would have been required. Integrative working could offer the potential for significant transformation of styles and artistic approaches.

Models of Good Practice

When exploring models of good practice for collaboration, it is tempting to look primarily at extrinsic factors that contribute to this process. These extrinsic factors, including the location of interviews, practice based skills and planning, did feature as important components in this research. However, it was the intrinsic personal skills of interpersonal and intrapersonal intelligence that were found to be the most essential factors to good collaborative practice. Without these skills the potential to develop collaboration beyond preparatory stages would have been compromised. In 1983 the American psychologist Howard Gardner introduced his 'Theory of Multiple Intelligences', dealing with inter- and intrapersonal intelligences (skills) in the seminal book, *Frames of Mind*. Gardner referred to interpersonal intelligence as

having the skill to interact with others, with typical features including abilities to assess the mood, feelings, temperaments and motivations of people. People with these skills are typically extroverts and learn best in a group context. On the other hand, for intrapersonal intelligence, Gardner indicates a typology that includes people who are usually highly self-aware and capable of understanding their own emotions, goals and motivations. Often people with highly developed intrapersonal skills are introverts and have a high level of perfectionism (Gardner, 1983).

Interestingly the skills of productive collaboration, as revealed by this research, indicate the importance of combining both of these introvert and extrovert aptitudes. It is important to state that intra- and interpersonal intelligence is developed experientially and necessitates substantial personal reflection involving a willingness to confront personal prejudices. The characteristics and skills of good collaborative practice engaged in for this research included the fundamental and crucial step of creating an open and flexible atmosphere for the interviews. Establishing an informal learning context and also approaching the meetings with a sense of fun and exploration assisted in the realisation of this objective. One of the key enablers of collective creativity was the willingness to acknowledge personal fallibility and to remain somewhat equivocal. It was found that the collaborations worked most effectively when there was no sense of one or other partner setting the creative agenda. The more flexible the interaction, the greater the enjoyment and creative productivity. The language for these productive types of interactions was typically colloquial, with the dialogue going quickly back and forth without the necessity for longer monologues usually associated with top-down creative approaches. There was also a democracy of process where the flow of information shifted equally between musicians. Often a sign of this type of engagement was indicated by both musicians using the personal pronoun 'we'. This can paint a picture of a 'cosy consensus' mentality, but this was not the case; with collaboration there is always inherent tension where identity is challenged and assumptions are confronted. Collaborating effectively takes personal courage and trust where often the destination is unclear. Naturally starting from a point of friendship is a good beginning, as was the case with these collaborations.

7.4 DISCUSSION AND RECOMMENDATIONS

Perhaps it would be overstating the case to suggest that contemporary music is in something of a crisis. There are, however, many issues of concern, including small and demographically narrow audiences, limited performances (both in number and variety), few radio broadcasts (carefully tucked away into inoffensive off-peak hours), limited recordings made and minimal public interest. As Scott has suggested, even among the middle classes and ‘serious’ musicians, ‘attention has been drifting away from contemporary high culture to popular culture’ (Scott, 2000: 4). This is certainly the situation in Ireland, and it is mirrored in other countries, including the UK. Whilst not suggesting this research has provided answers to these problems, I believe certain inferences can be drawn from this study to indicate some underlying difficulties at the heart of contemporary music practice.

Separation and integration are two concepts that encapsulate much of the debate in this thesis. The research has demonstrated how effective collaboration can be within an admittedly small sample group. However, contemporary music as it is currently constituted is inherently divided. Twenty years ago Small spoke about this separation, suggesting that the divisions between composer and performer, between producer and consumer, between classical and other traditions and between composer and audience is disastrous. Traditionally the performer has been treated as an instrument of the composer’s will, resulting in the impoverishment of relationships and of the society that is created during performance, since if the performer has no creative role to play, then still less have his listeners (Small, 1987: 343-4).

Western society has moved on significantly in the past twenty years but the aforementioned divisions within classical music still largely remain. Separation is embedded in our organizations, educational systems, and musical structures (notation). At the root of these divisions are old-fashioned attitudes and practices that are slow to recognize that communication in the world has been transformed. Out-dated philosophies of individualism need to be set aside and replaced by an awareness and understanding of the necessity of interdependence in this new era. Through joint

activities and partnerships we confront our shifting realities and search for new solutions. The historical and technological context promotes collaboration across society (John-Steiner, 2000: 3). Work practices are changing exponentially, and in the field of music, the interstices of composing, performing and listening are being bridged by technology. Nevertheless changes in areas of organizational structure, education, and creative practice have been slow to adapt to the changing landscape of the twenty-first century. It seems creative hierarchies still exist in music that mitigate against collaborative practice.

Palmeri has argued that people become acculturated into various discourse communities by associating with like-minded people. These discourse communities result in the development of very particular discursive and epistemic practices that can cause conflict with those from a different discourse community (Palmeri, 2004: 39-40). These differences can make it difficult to collaborate across communities, especially if differences are embedded within socio-historical practices and structures that promote separation, such as composition and performance in classical music. Aosdána, Ireland's state-sponsored academy of creative artists is an example of an organization that emphasizes separation amongst musicians. This organization includes visual artists, writers, musicians, architects and choreographers. There are twenty-four musicians, twenty-three of whom are contemporary composers and one of whom is a traditional Irish musician. Membership of Aosdána is by peer nomination and election; amongst the benefits for members is the potential to receive a small stipend called the *Cnuas* (Arts Council of Ireland, 2007). The fact that the musicians (contemporary composers) in this organization essentially operate a veto on non-composers becoming members is explicitly divisive and encourages inappropriate creative hierarchies within music. This prestigious national body is effectively closed to membership by Irish performers, however great their achievements. This type of organizational ethos encourages separation and creative elitism and in no way assists the artistic equality so critical in artistic collaborations.

An important finding from this research points to the importance of communication skills, including the development of interpersonal and intrapersonal intelligence. Musicians need to develop these skills if collaboration is to become an important feature in contemporary music into the future. In order to develop these

skills, consideration needs to be given to the training of musicians. The training of classical musicians has traditionally been task-centred with the roles of performance and composition kept discreetly separate. Performers are typically trained to develop a high level of instrumental proficiency with little consideration given to personal reflection and creativity (including improvisation). This has tended to foster in performers dependence on method and to a degree passivity and anti-intellectualism (Jorgensen, 1997: 91).

The education of composers has undergone considerable scrutiny in recent years with studies such as 'The Professional Integration of Composers' (Burnand and Fox, 1999) investigating new directions for the training of these musicians. This particular study examined a range of subjects including the development of creative and extra-musical skills, with a view to addressing the needs of composers in the future. Nevertheless the training of composers, like performers, still encourages distinctions between the disciplines and tends not to explore in any detail how communication and collaboration between musicians can be developed. This can unfortunately lead to artistic tunnel-vision; musicians need to be encouraged to engage in learning where assumptions about tradition are questioned and dialogue is encouraged. Renshaw has spoken about the need for conservatoires to broaden the environment within which students develop their skills, personalities and powers of communication. They need to establish a strong culture in which composition, performance and research are given the opportunity to feed off each other (Renshaw, 1995).

Interestingly many colleges now offer training in community music, where the focus of training is on developing significant communication and facilitation skills. The working environment of community musicians involves dealing with people in a wide range of social contexts. However composers and performers often end up working together on community music projects without having had any training in communication skills. It is my belief that even specialist composers and performers should be encouraged to undertake community music modules, with a view to developing communication skills and greater social awareness, as this could only enhance collaboration and reduce artistic barriers. The UK 'Music Manifesto' report

(2005) examined a range of issues including the training of musicians and speculated on some of the qualities required of musicians for the future thus:

- Be comfortable with improvisation and composition with an ability to play by ear
- Be aware of fundamental qualities of music and be flexible in applying them across genre
- Be comfortable expressing musical ideas away from one's own instrument
- Be able to lead and facilitate
- Be excited by possibilities beyond their own discipline

Music Manifesto report, 2005: 81

Some music institutes are rising to the challenge of training students in 'transferable skills' (including collaboration), with innovative programmes being introduced by various colleges. An example of one such programme suggests that much work needs to be done to support collaboration between composers and performers. In this programme at the Royal Academy of Music in London, composition students at Masters level were put in contact with performers and encouraged to work on solo pieces collaboratively. Unfortunately this project was abandoned after only one year. It seems whilst composers had worked successfully in collaboration with artists and choreographers in ensemble contexts, the one-to-one aspect of the solo performer relationship proved difficult. This was partly a consequence of the lack of models in which such a relationship might work, but more fundamentally it seems many of the composers expressed discomfort at the 'intrusion' of the performer into their creative space. Similarly the performers had problems with the arrangement, with the presence of the composer and the traditional position of authority associated with his position discouraging active involvement on the part of the performer. Fitch and Heyde have suggested a successful collaboration will not attempt to resolve these types of difficulties but will harness the implicit provocations and questions that arise out of these interactions (Fitch and Heyde, 2006: 2). These authors themselves are engaged in ongoing collaborative work, and along with the work of Goss and Leathwood (since 2004), Hayden and Windsor (from 2001 to 2006) and also Frisk and Ostersjo (since 2006), represent ongoing research into collaboration between composers and performers.

Separation is embedded in contemporary music at an organizational level and within the training of musicians. These practices make collaboration difficult and the

problems are further exacerbated by creative practice that still reifies the musical score. This research has demonstrated the delimiting effects of working with musical scores in contemporary music and has clearly shown the importance of multiple layers of transmission and communication. Elements of best practice from this study indicate the importance of the body in gesture and verbal communication in creative collaborations. Ironically contemporary music is filtered through a medium that differs only by degree from music written 200 years ago.

Brown has referred to new music as being limited by an ‘historical collusion’ of notational-performance paradigms through which music has been traditionally performed. He suggests that composing has continued to be a re-enactment of existing performative paradigms where the focus is on how new sounds can be represented in a score. These restraints (that are set in advance of work) ‘seemingly validate the very existence of the creative-reflective interstice that characterizes the procedure of composing and separates it from performing’ (Brown, 2006: 39). However, the old technology (notation) is being challenged by new digital practices within music technology, where scores are often completely dispensed with. In digital technologies the separate acts of composing and performing are often brought together. However the digital domain has also created a delimiting effect on the use of the body as mediator of communication. Computer-assisted music has produced what Brown has called a process of ‘physiological isolation’, which constitutes the denigration of embodiment that continues to affect the actions of musical practice (Brown, 2006: 40). This research has identified the importance of recognizing the limitations of notation. Composers and performers must work together to forge different perspectives and embrace new processes of orality with the recognition that in creating music, sound, image and body are all vitally connected. In order to achieve a greater sense of mutuality the centrality of the musical score needs to be set aside so that new modes of communication can be explored as discussed in this research.

It is my belief that contemporary music thinking and practice would benefit from a reorientation of traditional historical practice. We need to embrace new ideologies that encourage innovative collaborative practices where priority is given to making music, not the creation of scores. Composers need to develop new ways of using notation as adjunctive to practice and to embrace theatricality and physicality in

relation to new work produced and in new working methods. Performers need to support these changes by adopting more flexible and creative approaches to working and treating the notated scores as an invitation to imaginative investigation and performance.

The current system, where composers are commissioned to produce works for performers, is a less than ideal framework on which to build collaborative practice. It would be far preferable if funding practices moved towards a system where composers and performers were jointly funded to produce work collaboratively. Ideally this could involve a range of possible outcomes that would not be too prescribed by the limitations of administrative function. This study has discussed models of integrative working which have resulted in domain change, and it is my belief that if similar methods were employed in contemporary music practice many of the difficulties referred to earlier would be reduced.

7.5 FINAL THOUGHTS-TOWARDS THE FUTURE

This research raised more questions than it answered. The questions posed were deliberately broad, and the answers proffered and the new questions that emerged represent an invitation to researchers to explore this fascinating area in the future. There are many further questions to consider, with the following just a small sample:

- What strategies and procedures can we adopt that will see composers and performers working collaboratively into the future?
- How can we change our thinking so that the processes of music making are prioritized and not only the development of historical archives?
- How can we develop new approaches to the conception of authorship in music, where composers and performers are encouraged to lay aside historical divisions and work collaboratively together?
- What new forms of media can be developed to promote collaboration?

- Can collaboration be taught? If so, what strategies could be adopted to provide this education?

The contribution this research has made to music scholarship relate both to context and content. The research was in the area of performance, with practice an essential component; as such the approach taken in relation to fieldwork, performance and thesis presentation represents a model for other practice-based researchers. Practice-based research is becoming a major area of interest in academic life and the debate surrounding methods, presentation of findings and research outcomes is ongoing. This research presents one particular performer's research journey and it is my hope that it offers food for thought for future researchers and those who guide them. The mixed methodologies chosen offer researchers a format for consideration. I believe the methodological approach chosen gave sufficient latitude to explore a complex phenomenon through which it was possible to carry out the research without the method intruding on the process. I recommend this eclectic approach to other performers who intend undertaking process-based research, especially in social contexts. It is my view that the content of this particular research is important; the subject matter is of particular relevance for contemporary life, where future innovation and success increasingly requires the ability to work collaboratively. I believe that there is significant potential in this area for future study within music and the humanities in general. In other disciplines, especially science, technology and business, collaborative processes and methods are being investigated and evaluated continually. Indeed new languages and processes are emerging to provide a context for the area. There are various new phrases that represent this burgeoning area, including 'collaboratories', 'recursive interaction of knowledge' and 'joined-up thinking'. There are also tools and techniques for assessing levels of collaboration, including collaboration rubrics for assessing projects in business. It seems to me in classical music there is much to be gained by adopting collaborative and egalitarian ideologies that look towards the future and innovation, rather than simply the preservation and cultivation of past ideals. In his keynote address at the 2007 International Conference on Music since 1900, George Lewis, improviser and composer, referred to the potential of a brighter future for contemporary music if music colleges began to educate, 'compositionally trained performers'—and, might I suggest, performance-trained composers.

7.6 EPILOGUE

In January 2004, a friend of a friend contacted me and asked if I would take part in a collaborative recording project. This project started out with a two-piece band (Giraffe Running) recording a series of instrumental compositions, featuring only themselves on drums and bass-guitar. They then invited a group of friends and admired musicians from around the world to add some musical idea(s) to their original tracks. I was e-mailed one of these tracks on mp3, which already had a piano line added to the original bass and drum track. My involvement in the project simply required me to improvise a bass clarinet line onto that existing track, which I did without much thought. In June 2007 a CD of this collaborative project popped through my letterbox, featuring a number of musicians from different parts of the world, playing a wide range of instruments, and with a huge variety of musical backgrounds. I was pleased to find that the track I had recorded back in 2004 was on the CD, with a further vocal line added to this track by another musician. The intriguing thing about this collaboration was that I met only one of the musicians I played with on the CD. Whilst definitely not what could be called an integrative collaboration, this (virtual) collaboration points to a future that will continue to be transformed by the development of new communication modes requiring collaborative mediation.

ABSORB~ADOPT~AMALGAMATE~ASSEMBLE~ASSIMILATE~ATTACH~BIND~BLEND
 BREED~BUDDY~CLUMP~CLUSTER~COALESCE~COMBINE~COMPETE~CONNECT
 CONVERGE~CROSS~CROSSBREED~CROSSFERTILIZE~DIGITIZE~EMBED~EMBRACE
 EQUAL~FUSE~GRAFT~GRIND~GROUP~HUDDLE~HYBRIZE~IMPLANT~IMPLEMENT
 INCLUDE~INCORPORATE~INCULCATE~INFUSE~INSERT~INSTILL~INTEGRATE
 INTERLACE~INTERMINGLE~INTERSPERSE~INTERTWINE~INTRODUCE~JUMBLE~KNOT
 LACE~LINK~MARRY~MATCH~MATE~MELD~MEND~MINCE~MIX~MORPH~MOULD
 MOULT~PAIR~RECOMBINE~REINFUSE~RESHUFFLE~SAMPLE~SHAMBLE~SHIFT
 SHUFFLE~TRANSCRIBE~TRANSDUCE~TRANSLATE~TRANSLITERATE~TRANSPORT
 UNIFY~UNITE~WED

APPENDICES

APPENDIX A	Email Interview with Harry Sparnaay-June 2007
APPENDIX B	Email from Tom Johnson on his experience of collaboration-December 2006
APPENDIX C	Composers and Performer Biographies
APPENDIX D	Interview Questions
APPENDIX E	Reflective Journal Examples
APPENDIX F	Practice Protocols Examples
APPENDIX G	Scores of Compositions
APPENDIX H	List of Performances
APPENDIX I	CDs and DVD Track Listings

APPENDIX A Email Interview with Harry Sparnaay-3rd June 2007

PR: How has collaborating with composers affected your creativity?

HS: I always told composers to write the music they want and not only what is possible or not [on the instrument]. I sometimes had to find solutions for things, which I thought, were impossible. My creativity had to find solutions, which I think is a very good way to work.

PR: How does collaboration affect the transmission of musical ideas when performers and composers work together?

HS: Sometimes in a very negative way. Because I'm known as the Ferneyhough player, they always want to write a very difficult piece for me. "You cannot write an easy piece for Sparnaay" was often heard.

PR: In your experience what is the difference between playing music by composers that you have worked with collaboratively and playing music by composers you have not met?

HS: When you really are working together, trying things out, sometimes there are written marvellous pieces, but in the same way it happens with pieces sent to me by mail. But it happens less this way. Still it happens that composers think that the bass clarinet is a low clarinet and not more!

PR: Does composer and performer working together affect the pieces written?

HS: Yes, it does, but not always in a positive way. Sometimes when you tell composers what is not possible or very difficult, one composer is avoiding those problems completely and the other is writing those problems only!

PR: What affect does collaboration have on a performer's practice?

HS: For me personally it's very important what I feel for the composer as a person too. When he is a very nice guy I'm willing to give more than for a terrible person!

PR: What types of collaboration have you had, there are various levels.
Comment on these various types of collaborations, differences/similarities.

1. Basic consultation, referred to as coordination.

HS: This happens very often.

2. More involved, considered cooperation/partnership (ideas are discussed mutually)

HS: Less, but also happens and for me a very interesting way to work together.

3. Most involved, referred to as integrative (where the whole way of composing or playing is changed significantly due to a long running partnership where all aspects are discussed and shared)

HS: This happened with me very seldom.

PR: What helps or hinders composers and performers collaborating in contemporary music?

HS: The biggest mistake I made in my life was telling composers, when they asked me "what is possible" telling them: Everything. Sometimes they think that when you include all the impossibilities in the piece, it will be a great piece. A big misunderstanding!

PR: How do you see the roles of composer, performer and audience? Does collaborating help to reduce barriers?

HS: I think that the way we as musicians are presenting the pieces and introducing the piece to the audience is very important. Mostly the introduction from composers is very hard to understand for a "normal" audience.

PR: Do you have any recommendations for composers and performers working together?

HS: They [the composers] have to be VERY clear in what they mean when they write the scores. Always they think they have found THE best notation, but the really good composers are always open for suggestions.

APPENDIX B**Email from Tom Johnson on his Experience of Collaboration-December 2006**

Dear Paul

Nice to hear from you. I saw your name just the other day in information about Nuova Consonanza festival.

Anyway I'll respond immediately about collaboration, as some things seem very clear, and you can quote me if you wish:

Collaborations are like friendships, they just happen, and it's probably impossible to make them happen. Unlike friendships, however, they don't necessarily mean that the two people have lots of other things in common and like to spend a lot of time together. The classic case is Richard Strauss and Hugo (?) von Hoffmanstall (spelling?), who apparently never saw one another and had angry correspondence rather often. This did not prevent them from listening to one another, having a basic mutual respect, having similar aesthetic goals, and being ready to make the compromises necessary to maintain a professional relationship with one another. That was their way of producing a whole series that can be considered the most beautifully integrated operas of the 20th century. It was a special kind of collaboration, and not one that one should try to imitate, and of course, other fruitful collaborations are unique in their own ways.

Of course, collaborations are not necessarily long-term, as this one was. Many collaborations are one-time projects, and here it is relatively easy to work together. Harry Sparnaay a friendly open clarinettist has collaborated successfully with dozens of different composers at different times and for different kinds of projects. Apparently he always managed to accept the composers' conditions, and the composers always managed to accept his conditions, because a large body of stimulating music resulted. A person with a big ego, or very fixed ideas, or a disagreeable temperament, would have a lot of trouble working in this way.

*Ciao,
Tom*

APPENDIX C

Composers and Performer Biographies

Ed Bennett (b. 1975)

'Musical accidents, stark contrasts and the freshness of improvisation interest me. I like to be surprised by music. I have a tendency to stay on the outside of things, occasionally dipping in and taking what I need to try to create something new.'

Ed Bennett is from Bangor, Co. Down. He studied composition at Coventry University, Bretton Hall and the Guildhall School of Music-London, where he gained a Master's Degree. His composition teachers have included Diana Burrell, Jo Kondo, Brian Irvine and Louis Andriessen. His works have been commissioned and performed in Ireland, the UK, France, Russia, Belgium and the USA by ensembles such as the Smith and Maggini Quartets, Backbeat Percussion Quartet, the Cornelius Cardew Ensemble, Concorde, De Erepijs, Lontano, and Decibel. His works have been featured at festivals including Gaudeamus, Bath and Huddersfield. He has collaborated extensively with artists working in different disciplines including choreographers and video artists. Awards include the Smith Quartet and Transfusions competitions. In education, he has lectured at Newham College and the University of East London and is currently the recipient of a three-year research fellowship at Birmingham Conservatoire where he also lectures. He also performs with and directs his own ensemble, dB Ensemble.

Rob Canning (b. 1974)

'A musical performance is like an ecosystem: the slightest change in population dynamics or environmental conditions can have a profound impact on the evolution of organisms within that system. I like to keep my music open to these possibilities - creating worlds and watching them slowly mutate around a variety of performance and compositional interventions.'

Rob Canning studied music at the University of Wales and University College Dublin where he gained an M.Litt in composition in 1999. He has received awards including first prize in the New Music for Sligo Composition Competition (1999); the Macaulay Fellowship (2001); and an Emerging Artist Award from Wicklow County Council (2001). His most recent award, the Arts Council's Professional Development Awards (2004) has allowed him to commence Doctorate studies in London where he now lives. He has received commissions from RTÉ, Concorde, Music for Galway and the Galway Arts Festival. He has lectured in composition in the music department of Trinity College, Dublin and has also given workshops in composition and computer music. His main research interest focuses on computer assisted performance strategies.

Stephen Gardner (b. 1958)

'Most of my music is characterised by a search for some form of resolution through a process of energy and reflection, conflict and contrast. J.S. Bach, Miles Davis, Pink Floyd and Lutoslawski are all major influences. But the search goes on...'

Born in Belfast, Stephen Gardner studied at the University of Ulster and the University of Wales from 1984 to 1989, gaining the degrees of BA in music and MMus in composition. He has been the recipient of commissions from Concorde, Gerard McChrystal, Music Network, BBC Radio Ulster, the Belfast Festival at Queen's and the Sonorities festival, Belfast. In 1998-99 he was composer-in-residence with Dún Laoghaire-Rathdown County Council, the first such position with a local authority in Ireland. The RTÉ Concert Orchestra, the Ulster Orchestra and the National Symphony Orchestra of Ireland have performed Gardner's orchestral works. Stephen Gardner was elected to Aosdána, Ireland's state-sponsored academy of creative artists, in 2003.

Ronan Guilfoyle (b. 1958)

'As a jazz musician I find the process of improvisation a fascinating one. The prospect of writing a piece that will be different every time it is performed is irresistible.'

Ronan Guilfoyle is one of Ireland's best-known jazz musicians. He studied bass and improvisation with Dave Holland in Banff, Canada, and as a bass player he has performed extensively in Europe, Asia and the USA. He is director of the jazz department at Newpark Music Centre in Dublin and has taught extensively in many schools in Ireland and abroad. He has lectured on improvisation for the International Music Council of UNESCO. As a composer he has written music for theatre, television, film and numerous jazz ensembles as well as for orchestra and chamber groups. Awards include the Julius Hemphill Composition Award in 1997. Ronan Guilfoyle was elected to Aosdána, Ireland's state-sponsored academy of creative artists, in 2003.

Jane O'Leary (b. 1946)

'Music should invite the listener to enter into its sound world where shapes and sounds intermingle to fill a space. It is my hope that my music opens new horizons and stirs the imagination, encouraging listeners to expect the unexpected.'

Born in Hartford, Connecticut, Jane O'Leary has been resident in Ireland since 1972. A member of Aosdána, Ireland's state-sponsored academy of creative artists, she is a graduate of Vassar College and holds a PhD in composition from Princeton University, where she studied with Milton Babbitt. Her music has been featured on two occasions at the ISCM World Music Days and at international festivals and venues throughout Europe and the USA. As artistic director and pianist of Ireland's contemporary music ensemble, Concorde, Jane O'Leary has been active in the performance of new music within Ireland and internationally for more than 25 years. She lives in Galway where she is a founder and currently Chairperson of Music for Galway.

Paul Roe (b. 1962)

'Music has a peculiarly synesthetic quality for me; it stimulates all the senses in a way that connects me to a vividly visceral world energized by sound'

For the past twenty-five years Paul has been active as a professional musician performing with various orchestras and chamber music ensembles. He was a member of the National Symphony Orchestra from 1987-2000. Leaving the orchestra in 2000, Paul has gone on to develop his career in contemporary performance, community music and music education. As a member of the contemporary music ensemble Concorde he regularly performs new music both nationally and internationally at contemporary music festivals. Paul has performed many national and world premieres of solo and ensemble pieces and has performed with many renowned new-music specialists including Harry Sparnaay, Garth Knox and Elspeth Moser. Paul is a Music Lecturer for Dundalk Institute of Technology and is a member of the teaching staff at the Royal Irish Academy of Music in Dublin.

APPENDIX D Interview Questions

Composers Questions First Meeting(s)-November-December 2004

These first set of questions are concerned specifically with the research interest, namely composer-performer interaction.

Talk a little about your experience of collaboration with performers.

How did these experiences affect the work being created?

How are the pieces you have composed with collaboration different/similar to those composed without the input of performers?

How has collaborating with performers:

1. Affected your practice?
2. Impacted on you as a composer?
3. Influenced the works composed?

What types of collaboration have you experienced?

Do you have a favoured type?

How is transmission of musical ideas affected between composer, performer and audience?

How does collaborating affect...

1. Your creativity?
2. Your artistic satisfaction?

How do you see the relationship between composer, performer, and audience? (Roles and function)

In summary can you talk a little about your attitude towards collaboration strengths, weaknesses, opportunities and threats?

Composers Questions Second Meeting(s)-December 2004-April 2005

Collaboration

What sort of things have you been working on since we last met?

Do you have any thoughts (since our last meeting) in relation to the instrument or my performing approach?

How has our collaborating affected the work so far?

Is this any different to pieces you have composed before?

How does these meetings affect the transmission of musical ideas?

Have you any suggestions or requests for us working together?

Are there concerns in relation to working collaboratively when working creatively? If so perhaps you could mention some of these?

Have you been keeping sketches, a commentary on the composing process and a commentary of thoughts on the collaboration? How is this going?

Sketching

Talk a little about the creative process and in particular the working out of ideas through sketching.

Do you sketch? To what extent?

What method of sketching do you use? (piano, pc, inner ear)

How typically do ideas come?

What typical transformations and combinations would you apply to original ideas?

What goals do you work towards?

What is the selection process of what was satisfactory and unsatisfactory?

Speak on the timescale of a recent composition?

Do you use previous material in your sketching?

Do you make mistakes while sketching?

What would be an example of a recent “mistake”?

Do you impose musical restraints when sketching? (What pitches, rhythm, instrumentation etc. etc.)

Do you work on other compositions at the same time?

Composers Questions Third Meeting(s)-March 2005-July 2005

How has this collaboration and other collaborations affected you practically and artistically?

In what way is this piece similar or different to other pieces composed? Why?

How does working with performers affect getting your ideas across?

When composers and performers work closely together what impact does it have on the audience?

Do you have any other thoughts on collaboration between composers and performers?

APPENDIX E
Reflective Journal Extracts

Ed Bennett Meeting 3-29th June 2005
What Happened

Met up in Birmingham conservatory for about 3 hours going through the piece, asking specific M3 questions and doing some videoing. Played the piece twice and discussed in detail the various sections.

Stories

No particular stories come to mind.

Thoughts

Many interesting ideas around improvisation and how if a composer works in this free way there is a danger of his role becoming superfluous. So the challenge of getting that looseness and spontaneity into composed music is elusive...what function does a performer serve? What function does a composer serve?

Observations

A real sense of Ed having engaged completely in the process of composing the piece but also the process of talking about that process. His thought processes and direction seemed clear to me. There was a real ease between us.

Reflections

I enjoyed working with Ed, his company was easy. He seemed to take the project seriously...and seemed to enjoy it and got something out of it. No sense of protecting something or promoting something, very little sense of agenda, just the music.

Future Action

More performances and possibly another commission?

Learning

Things like the idea of allowing performers the space to improvise is in a way a bit like turkeys voting for Christmas, a sense of making the composer redundant. Yet if a composer believes in what he's doing he will want to express himself clearly and articulately and sometimes giving the performer's options to improvise negates the composer's own voice.

Rob Canning Meeting 1-1st March 2005
What Happened

First official meeting for this particular project and of course working with Rob is different to the others as our working relationship is at a more advanced stage having worked on a number of pieces before. I suppose to some extent I was a little concerned that after the pilot session things might not go so smoothly but in fact this did not turn out to be the case. I was pleased that the questioning side of it did not ramble into other areas and the various aspects were dealt with clearly and insightfully.

Stories

Various issues in relation to collaboration were examined and in particular specific aspects of Rob's experience of same, these experiences included discussion around the types of collaboration both negative and positive including-Containers, Soundshapes, Sinfonietta, Concorde, with me, etc.

Thoughts

I found it interesting to note how considered Rob was in relation to collaboration; his thoughts and ideas were clear and well articulated. It showed me that while the resulting compositions can at times seem quite arbitrary the thinking and conceiving of these pieces is profoundly considered.

Observations and Reflections

Interesting to consider Rob's interest in non-linear structures and thus his process of composing compared to the other composers' process. How do the pieces compare, the processes, the audience response? Is the mode of practicing and performing for a performer subsequently different from piece to piece? Is a generic form of practice appropriate for all pieces? Certainly I think it's interesting if

one wants to break out of traditional modes of practicing and incorporate more improvisatory modes one has to rethink the approach to practicing.

Future Action and Further Investigation

Try to get a handle on a different way of perceiving practicing and performing, don't necessarily go with notions of what a piece of music is or should be and therefore a composition or a performance. Explore, don't pre-empt.

Learning

Ways of thinking on many fronts, the net effect is that of expanding ones thinking and developing a different performance persona where the experience of working with Rob etc. impacts on how I perform due to changes in my perception effected by influences, keeping ones mind open to possibilities creates a performer (artist) with a broad palette on which to express whatever the form.

Stephen Gardner Meeting 3-18th March 2005

Sense of relaxed informality.

Stephen was humble, encouraging, flexible and modest.

We sorted out the issue (musical) easily. He was very clear and always willing to suggest when he was wrong etc.

Throughout the session Steve was always complimentary, constantly reassuring and at the same time very clear about what he wanted

SG was keen and willing to learn from me.

Trusting creates an atmosphere of mutual respect.

I got a sense throughout that he valued my musical judgements.

I wonder did saying the second part of the piece was sight readable cause upset?

I comment on what I've learnt and he reciprocates with what he's learnt...all this reassures each other to create a good atmosphere

What do composers know of other composers' methods and what do performers know of how other performers practice?

SG makes a good point that collaborating with a group would be entirely different than working with an individual performer.

This whole project is personality driven so it is difficult to make conclusions even tentative for others but one can possibly glean indications of things (general) that work or the opposite.

Humour helps!

Ronan Guilfoyle Meeting 3-15th July 2005

What Happened

Met on a beautiful sunny day in July in Ronan's house. He was preparing to head on holidays the next day to New York and had only come back from working in Poland the previous day so he was understandably a bit wrecked. It was good that he made space to hear me...I played through the piece movement by movement and we worked on different sections.

Stories

In all three interviews with Ronan his conversation was peppered with stories about different performers including David Liebman, Steve Coleman, Harry Carney, Dutilleux, Boulez, Duke Ellington, Yo Yo Ma, Copland and many more besides...I wonder is this to do with RG being a performer, is it that performers tend to acknowledge that they learn aurally by listening to other players etc and develop from this whereas perhaps composers feel the need to be less influenced in order to be original or is that too crass an idea?

Thoughts

I learnt an awful lot from this collaboration and did get a lot out of the sessions. Although playing and learning the piece took such a long time-it feels a little too restrictive and locked-in for my liking.

Observations/Reflections

Ronan has an almost obsessive interest in music (especially jazz), which is inspiring.

Further Study/ Future Action

More practice for future performances and use the metronome and practice a slow speed so it stays on this track? Wasn't happy with the performance I gave of the piece...it feels like a lot of work and in the end is extremely difficult to bring off to my satisfaction.

Learning

Passion is great but can also blind one to diversity.

Jane O'Leary Meeting 3-15th July 2005

What Happened

Met for this meeting after being stuck in the car from Dublin to Galway for 5 hours. But we got stuck in and played through the piece, revised various aspects of it, did the necessary questions and did a little video piece. All of this in about one hour.

Stories

Spoke a lot about the acoustic for the premiere being so suitable to the piece with its natural reverb. This really helps to give the piece a natural resonance and enhance the tonal nuances.

Thoughts

Jane seems to me to produce music that has a depth, an individuality. Her music speaks to me. Being able to separate oneself from the performing of it and have a wider sense of the music is difficult.

Observations

The music on the page looks sparse, vague, elusive, and in practising it this is also what comes out; the same with the interviews so many gaps on the page, sparse sections.

Reflections

The below the surface feelings of being dictated to or artistic/creative disparities etc. were worked through and in the end there is this music, this performance and it stands in its ephemerality not in some sort of product box...as with all music...it takes place in time and is gone into memory...everything else is interpretation, reflection, political, ideological. It exists in the moment....

Further Study/Future Action

More practice for future performances, I think it would be nice to prepare the individual (research) pieces separately for different performances. Would like to play the piece again a number of times and see where it goes.

Learning

Learning is all interrelated... I was reminded of how her method of composition is so like drawing out of basic material and weaving it into a shape.

APPENDIX F Practice Protocols Examples

Ed Bennett-Monster

29th June 2005

Listened to CD following score.

Played along with the CD for the first page a couple of times to see how it fits, using the stopwatch. Will need to use the stopwatch for some sort of integration of part and CD. Tried a version sticking fairly rigidly to the page with lots of long notes and gaps, for a couple of pages, then I decided to try a completely improvised part playing along with the CD for the whole piece. And then finally a complete version using the notated part as a guideline but deviating quite a bit. It seems there is a variety of possibilities...

From one extreme following the score closely, then varying degrees of approximation of what is notated to the other extreme of complete improvisation. Will discuss and demonstrate these with Ed.

Duration: 100Minutes

Stephen Gardner-It's the Hole that Kills You not the Bullet

6th February 2005

Worked on bars 24-36, trying to get the lower sound on the Didge [didgeridoo sound] notes.

Not sure what to do with the "run" bit –will probably have a better idea when it's with the tape.

Pitching at bars 30-31 is difficult. Run at bar 32 needs work.

Also went on working on growl sounds.

Predominantly working on correct rhythm and notes at this point.

Bar 45 microtonal aspect to be sorted out later.

For variety in practice moved onto bars 73-100 and worked on semiquaver passages as opposed to the earlier practice section where pitching is the main aspect to be worked on. Here I worked on getting a good breathy tone.

At bar 81 the difficult leap from G sharp to A needs practice.

Check with Steve A flat at end of bar 97, also when to come out of breathy tone etc.

Tried a run of this section from 73-100 for continuity.

Went back and worked on 60–65 found it difficult to hold long note and do interjections, most likely will have to take breaths even when at proper speed.

Possibilities for using vibrato?

Section 73-100...On running through this section I realised how much work it will take to achieve continuity and fluency with sharp changes and exchanges, this will require lots of short section work then combining short cells to develop continuity.

The opening section of the piece requires huge embouchure flexibility—getting exactly the right shape to pitch the high notes but also achieving the right sound for low didge and then jumping back to stratosphere require lots of embouchure work.

Bars 20-21 so hard at moment!

Practice growls on the following notes: D, D sharp, E, F, F sharp, G, and G sharp.

Duration: 90 minutes

Ronan Guilfoyle-Music for Bass Clarinet

2nd July 2005

Practiced the usual tricky bits in the three movements...then I ran Work (movement three), which didn't go as I would have wished but got through it.

Eventually ran the whole piece, which at this point really takes some playing as the agility required is very significant.

Spent the rest of the time practicing long chunks especially of the first movement, which wasn't flowing well.

Overall felt frustrated that the playing isn't as fluid as I would like after many many hours of practice. Basically the piece is very difficult for the bass clarinet, it feels in many ways like trying to play a violin piece on the double bass. It would be considerably easier on the clarinet, however it's best to take more time over the difficult phrases and aim for fluency through taking the space to play these difficult phrases. Better to play it a bit steady and safe with fluency than to fall over it by playing too fast.

Frustrating session, still got time to do more practice on it!

Duration: 85Minutes

Jane O'Leary-A Piacere

4th May 2005

This was the first practice session on this piece.

I put in line numbers on pages so as to indicate where playing from in the document e.g. line 3 page 2 etc.

Decided to work through it line by line, rather than attempt a run through.

Decided to work on the following aspects as an initial performance assessment: -

Page 1 Line 1: do + plus signs indicate slap? Mainly need to practice leaps for fluency. The vib at end of line 1 has lots of options colouristically and speed wise.

P1 L2: Work on getting the transition from normal sound to air effective and into the flutter without too much of a gap.

P1 L3: Finger work for co-ordination. (Awkward passage for fingering)

P1 L4: Dynamics and flexible leaps.

P1 L5: Begin of line is this a gliss down? Linking up the various elements.

P1 L6: Again need to work on linking the gestures.

Tried a run of the first page, couldn't get it to flow at all, need to be more familiar with the sequence of the various gestures. So work on small sections and gradually lengthen the amount to link together.

After this first session, really don't know what to make of the piece, it seems extremely bitty?! But perhaps when I know it better it will have more coherence. At the moment it's hard work sussing out gestures with air etc. and practice wise probably will need to work on in short bursts as the type of practice it requires is not about grooving patterns or working out rhythms but about lots of embouchure changes and concentrating on getting to know the gestures as at present they seem unrelated to each other.

Duration: 55Minutes

APPENDIX G Scores of Compositions

Ed Bennett *Monster*

Monster

for bass clarinet and tape

Duration: c. 10'

Performance and technical directions

*The score has a timeline and graphic guide for the tape part. The performer should follow this line but is not expected to be completely precise. The closest approximation is acceptable.

*The performer should use a stopwatch to synchronise with the tape part. This should be started immediately upon a cue from the tape operator (for a more exact synchronisation the tape part can be played back from a laptop computer in view of the performer and with a direct out to the main stereo mix, either way is acceptable). Ultimately it should be possible to play the piece without the aid of a stopwatch as the performer becomes more familiar with the tape part.

*The bass clarinet should be amplified.

*Dynamics are given for the live part and should be judged in relation to the tape part. In general the balance between the two parts should be equal and the overall dynamic should be loud.

A CD of the tape part should be included with this score

EB June 2005

Commissioned by Paul Roe with funds provided by the Arts Council of Ireland and first performed by him on July 16th 2005 at Galway Arts Festival, Ireland.

SCORE TRANSPOSED

MONSTER for PAUL ROE.

ED BENNETT
2005

Handwritten musical score for *MONSTER* for Paul Roe, by Ed Bennett (2005). The score is transposed and consists of five systems, each with a B. Cl. (Bass Clarinet) and Elec. (Electric) part. The score includes various performance instructions and time markers.

System 1: B. Cl. starts with a *NASTY* instruction and a *ftr.* (fretted) instruction. The Elec. part has a *CLARINET GESTURE* instruction. Time markers: 0'05", 0'10".

System 2: B. Cl. continues with *ftr.* and *ff* (fortissimo) instructions. The Elec. part has a *sim.* (sustained) instruction. Time markers: 0'15", 0'20".

System 3: B. Cl. continues with *ftr.* and *ff* instructions. The Elec. part has a *p* (piano) instruction. Time markers: 0'25", 0'30".

System 4: B. Cl. continues with *WILD! EXAGG. VIB.* (Wild! Exaggerated Vibration) and *fffz* (fortissimoz) instructions. The Elec. part has a *fffz* instruction. Time markers: 0'35", 0'40".

System 5: B. Cl. continues with *NASTY.* and *mf* (mezzo-forte) instructions. The Elec. part has a *SHORT SOUNDS* instruction. Time markers: 0'45", 0'50".

System 6: B. Cl. continues with *SLOW EXAGG. VIB.* (Slow Exaggerated Vibration) and *mf* instructions. The Elec. part has a *mf* instruction. Time markers: 0'55", 1'00".

SCREAMING!

2'05"

tr. 2'10"

B. Cl. *sfz*

Elec. REPETITIVE RHYTHM ENTERS. VOICE (EXCUSE ME) *f*

(LIKE A HEARTBEAT)

STAGGER BREATHING AD LIB.

tr. 2'15"

tr. 2'20"

B. Cl. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Elec.

tr. 2'25"

tr. 2'30"

B. Cl. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Elec. *fff*

Accel. --- Sudden CUT-OFF

RISING SOUND

fftr. (GROWL) 2'35"

sfz VOICE (THANK YOU) *f* *f* *f* *f* *f* *f*

Elec. *P* RISING RHYTHM

PISTANT BUSY SOUNDS.

fftr. 2'45"

SHORT GESTURES etc. *P* *ff*

B. Cl. *p* *f* *p* *ff*

Elec. RHYTHM STOPS.

VARY ARTICULATION. 2'55"

mf *ff* 3'00"

B. Cl.

Elec.

FAST (WILD) CHROMATIC GLISS. \rightarrow tr. \rightarrow ACCEL. \rightarrow SUDDEN CUT-OFF

3'05" 3'10"

B. Cl. \rightarrow mf \rightarrow ff

Elec. \rightarrow LOW FREQUENCY SOUND

AIR. \rightarrow SLAP 3'15" 3'20"

B. Cl. \rightarrow p \rightarrow f \rightarrow pp \rightarrow mf

Elec. \rightarrow RISING SOUND. \rightarrow VOICE (PLEASE)

3'25" 3'30"

B. Cl. \rightarrow p \rightarrow mf

Elec.

3'35" 3'40"

B. Cl. \rightarrow p \rightarrow mf

Elec.

3'45" 3'50"

B. Cl. \rightarrow p \rightarrow f \rightarrow p \rightarrow f

Elec. \rightarrow CLARINET GESTURE. \rightarrow RISING SOUND. \rightarrow SLOW EXAGG. VIB. \rightarrow SLOW EXAGG. VIB.

3'55" 4'00"

B. Cl. \rightarrow p \rightarrow f \rightarrow p \rightarrow f

Elec. \rightarrow REVERB.

(tr.)

B. Cl. 4'05" 4'10"

Elec. Low FREQUENCY SOUND.

mp p ff

(MIMIC TAPE)

B. Cl. 4'15" 4'20"

Elec. RISING RATTLING SOUND.

mp

B. Cl. 4'25" 4'30"

Elec.

f mf

B. Cl. 4'35" 4'40"

Elec. BUSY RHYTHMIC SOUNDS.

ftr. f ftr.

B. Cl. 4'45" 4'50"

Elec. Cresc.

B. Cl. 4'55" 5'00"

Elec. EXAGG. VIB.

WILD AGAIN, tr. tr. tr. tr. tr. tr. 5'05" 5'10"

B. Cl. *ff*

Elec.

tr. tr. tr. tr. tr. tr. tr. 5'15" 5'20"

B. Cl.

Elec.

tr. tr. tr. tr. tr. tr. tr. 5'25" 5'30"

B. Cl.

Elec.

tr. 5'35" 5'40"

B. Cl. *fftr.*

Elec. *VOICE (THANK YOU)* *PMP*

SHORT, SPIKY SOUNDS (SPARSE)

PRONG ENTERS

B. Cl. 5'45" 5'50"

Elec. *SCREECHING SOUNDS* *RISING SOUND* *SLAP*

B. Cl. 5'55" 6'00"

Elec. *RESUME SHORT SOUNDS (SPARSE)* *STOP SHORT SOUNDS!* *REPETITIVE RHYTHMIC SOUND ENTERS.*

Handwritten musical score for B. Cl. and Elec. instruments, featuring time signatures and performance instructions.

System 1:

- B. Cl. staff: 6'05" to 6'10"
- Elec. staff: 6'05" to 6'10"

System 2:

- B. Cl. staff: 6'15" to 6'20"
 - Instructions: *ftr.*, *P*, *mf*, *SLOW EXAGG. VIB.*
- Elec. staff: 6'15" to 6'20"

System 3:

- B. Cl. staff: 6'25" to 6'30"
 - Instructions: *ftr.*, *SLOW EXAGG. VIB.*, *ftr.*
- Elec. staff: 6'25" to 6'30"
 - Instruction: *HIGHER PITCHED DRONE ENTERS.*

System 4:

- B. Cl. staff: 6'35" to 6'40"
 - Instructions: *SLOW EXAGG. VIB.*, *pp*
- Elec. staff: 6'35" to 6'40"

System 5:

- B. Cl. staff: 6'45" to 6'50"
 - Instructions: *SLOW EXAGG. VIB.*, *P*, *f*
- Elec. staff: 6'45" to 6'50"

System 6:

- B. Cl. staff: 6'55" to 7'00"
 - Instructions: *ftr.*, *(b)*, *mf*, *SCREECHING SOUNDS ENTER.*
- Elec. staff: 6'55" to 7'00"

B. Cl. 7'05" ftr. 7'10"

(#) *mf cresc.*

Elec.

B. Cl. 7'15" ftr. 7'20"

(f)

Elec.

HECTIC RHYTHMIC SOUNDS ENTER.

B. Cl. 7'25" ftr. 7'30"

(ff)

Elec.

B. Cl. 7'35" ftr. 7'40"

(fff)

Elec.

B. Cl. 7'45" 7'50"

SPIKY. (TAKE YOUR TIME)

f *ff* *fff*

Elec.

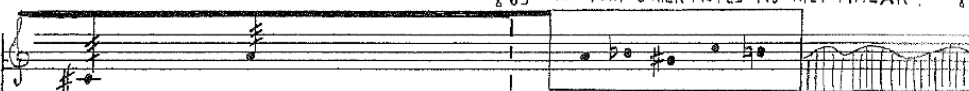
B. Cl. 7'55" 8'00"


ftr. ftr. sim.

f


Elec.

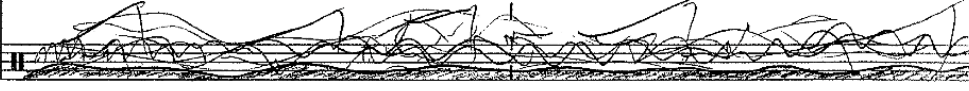
MAKE A FAST CONTINUOUS RHYTHMIC
TEXTURE USING THESE NOTES. BREAK ONLY
8'05" TO PLAY OTHER NOTES AS THEY APPEAR. 8'10"


B. Cl. 

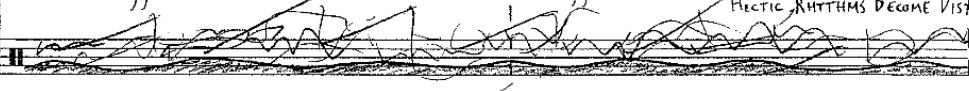
Elec. 

BACKWARDS SOUNDS ENTER


B. Cl. 


Elec. 

B. Cl. 

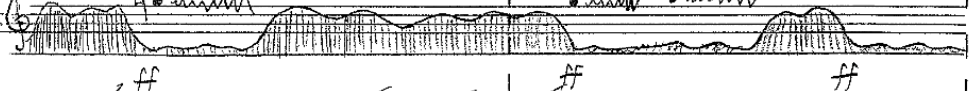
Elec. 

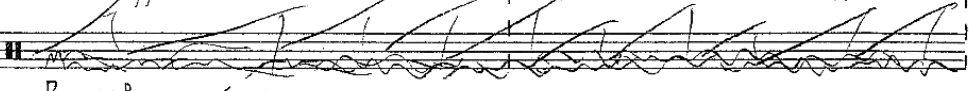
HECTIC RHYTHMS BECOME DISTANT

B. Cl. 

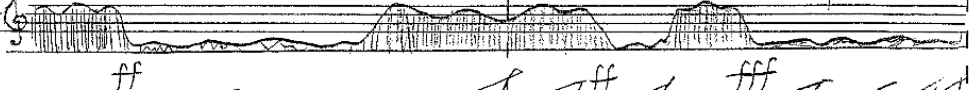
Elec. 


PHONE FADES.

B. Cl. 

Elec. 

DISTANT RHYTHMIC SOUNDS.

B. Cl. 

Elec. 

Handwritten musical score for B. Cl. and Elec. tracks, featuring various sound effects and musical notations.

Section 1:

- B. Cl.:** Starts with a wavy line, then a series of vertical lines (possibly representing a tremolo or rapid notes). A wavy line continues. A sharp upward spike is labeled "SCREAMING!".
- Elec.:** Starts with a wavy line, then a series of vertical lines. A sharp upward spike is labeled "fff(!)". A wavy line continues. A sharp upward spike is labeled "BAMP".
- Time markers:** 9'05", 9'10".

Section 2:

- B. Cl.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues. A sharp upward spike is labeled "GROWL.". A wavy line continues. A sharp upward spike is labeled "SLAP.". A wavy line continues.
- Elec.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues. A sharp upward spike is labeled "RATTLING SOUNDS.". A wavy line continues.
- Time markers:** 9'15", 9'20".

Section 3:

- B. Cl.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues. A sharp upward spike is labeled "BREATH IN ----- AND OUT -----". A wavy line continues. A sharp upward spike is labeled "(THROUGH INSTRUMENT)".
- Elec.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues.
- Time markers:** 9'25", 9'30".

Section 4:

- B. Cl.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues. A sharp upward spike is labeled "VERY SPARSE SHORT SOUNDS.". A wavy line continues. A sharp upward spike is labeled "PPP ← P".
- Elec.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues.
- Time markers:** 9'35", 9'40".

Section 5:

- B. Cl.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues. A sharp upward spike is labeled "(CONTINUE SHORT SOUNDS)".
- Elec.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues.
- Time markers:** 9'45", 9'50".

Section 6:

- B. Cl.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues. A sharp upward spike is labeled "(CONTINUE SHORT SOUNDS)".
- Elec.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues. A sharp upward spike is labeled "RATTLING FADES AWAY.". A wavy line continues. A sharp upward spike is labeled "END".
- Time markers:** 9'55", 10'00".

Section 7:

- B. Cl.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues. A sharp upward spike is labeled "Tape Ends".
- Elec.:** Starts with a wavy line, then a series of vertical lines. A wavy line continues. A sharp upward spike is labeled "Tape Ends".
- Time markers:** 10.

Stephen Gardner-It's the Hole that Kills You Not the Bullet

It's the hole that kills you, not the bullet

USE MULTIPLE
WIND & FREE
INCLUDE CHORDS
ALL PHRASES ARE RELATIVE TO C

Stephen Gardner

Handwritten musical score for "It's the Hole that Kills You Not the Bullet" by Stephen Gardner. The score is written on ten staves, featuring complex rhythmic patterns, dynamic markings, and performance instructions. The title "It's the hole that kills you, not the bullet" is written at the top. The composer's name "Stephen Gardner" is in the top right. The score includes various annotations such as "USE MULTIPLE WIND & FREE", "INCLUDE CHORDS", "ALL PHRASES ARE RELATIVE TO C", and "SEMIBREATHY". The notation includes many beamed notes, slurs, and dynamic markings like "ff", "f", "mf", and "ff".

Trübsal & Flut (Rach & KERN)

The musical score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a style that suggests a 19th-century manuscript. The score is divided into two systems of five staves each. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The notation is dense, with many notes and rests. The dynamic markings include 'ff' (fortissimo), 'f' (forte), 'p' (piano), and 'mf' (mezzo-forte). There are also accents and slurs. The handwriting is in ink and appears to be a working draft or a composer's sketch. The paper is aged and slightly discolored. The overall impression is that of a historical musical manuscript.

Ronan Guilfoyle-*Music for Bass Clarinet***Music for Bass Clarinet**

To Paul

I HD

Ronan Guilfoyle 2005

Rubato ♩ = 80 approx

mp *misterioso*

In time ♩ = 80

mf *f* *mp*

2

32 *mf* *mp*

36 *f* *Legato*

38 *mp* *f*

42 *mp* *Molto legato*

47 *mf*

51

54

57

60

62

Detailed description: This musical score is for a single melodic line, spanning measures 32 to 62. The notation is in treble clef with a key signature of one flat (B-flat). The score is divided into systems of four staves each. Measure numbers are placed at the beginning of each system. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *Molto legato*. Performance instructions include *Legato*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout the piece, indicating a continuous melodic flow. The tempo or mood is not explicitly stated, but the dynamics and phrasing suggest a lyrical yet technically demanding passage.

65

67

69

f

71

74

Con molto ritmo

78

mp

82

86

mf

89

f

Detailed description: This musical score is for a single melodic line, likely for a violin or flute, spanning measures 65 to 90. The key signature has one flat (B-flat). The score is divided into systems of two staves each. Measures 65-68 feature a melodic line with slurs and ties. Measures 69-73 contain sixteenth-note passages, with measures 69-71 marked with a forte (*f*) dynamic. Measures 74-77 show a change in tempo and feel with the instruction *Con molto ritmo*. Measures 78-81 include triplet markings and a mezzo-piano (*mp*) dynamic. Measures 82-85 continue with triplet patterns. Measures 86-88 feature a mezzo-forte (*mf*) dynamic and triplet markings. Measures 89-90 conclude with a forte (*f*) dynamic and triplet markings. The notation includes various note values, rests, slurs, ties, and dynamic markings.

II Ducal

Ronan Guilfoyle 2005

Adagio ♩ = 56
Very legato - strictly in time

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece consists of 30 measures, divided into six systems of five measures each. The tempo is marked "Allegretto".

The score includes various musical notations:

- Measures 1-5:** The melody begins with a half note G4, followed by quarter notes A4, B4, and A4. Measure 2 contains a triplet of eighth notes (G4, A4, B4). Measure 3 features a half note G4 and a quarter note F#4. Measure 4 has a half note E4 and a quarter note D4. Measure 5 concludes with a half note C4.
- Measures 6-10:** The melody continues with a half note B3, followed by quarter notes A3, G3, and F#3. Measure 7 includes a triplet of eighth notes (A3, G3, F#3). Measure 8 has a half note E3 and a quarter note D3. Measure 9 features a half note C3 and a quarter note B2. Measure 10 ends with a half note A2.
- Measures 11-15:** The melody starts with a half note G2, followed by quarter notes F#2, E2, and D2. Measure 12 contains a triplet of eighth notes (G2, F#2, E2). Measure 13 has a half note C2 and a quarter note B1. Measure 14 features a half note A1 and a quarter note G1. Measure 15 concludes with a half note F#1.
- Measures 16-20:** The melody begins with a half note E2, followed by quarter notes D2, C2, and B1. Measure 17 includes a triplet of eighth notes (E2, D2, C2). Measure 18 has a half note A1 and a quarter note G1. Measure 19 features a half note F#1 and a quarter note E1. Measure 20 ends with a half note D1.
- Measures 21-25:** The melody starts with a half note C1, followed by quarter notes B1, A1, and G1. Measure 22 contains a triplet of eighth notes (C1, B1, A1). Measure 23 has a half note F#1 and a quarter note E1. Measure 24 features a half note D1 and a quarter note C1. Measure 25 concludes with a half note B1.
- Measures 26-30:** The melody begins with a half note A1, followed by quarter notes G1, F#1, and E1. Measure 27 includes a triplet of eighth notes (A1, G1, F#1). Measure 28 has a half note D1 and a quarter note C1. Measure 29 features a half note B1 and a quarter note A1. Measure 30 ends with a half note G1.

The score includes dynamic markings: *mp* (mezzo-piano) at measures 1, 17, and 20; *mf* (mezzo-forte) at measures 18, 19, and 21. There are also accents (>) over notes in measures 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30.

2

33

35

39

42

47

rit. -----

Detailed description: This musical score is for a single melodic line, likely for a violin or flute, spanning measures 33 to 47. The key signature has one flat (B-flat), and the time signature is 2/4. Measures 33-34 feature a complex, rapid sixteenth-note passage. Measures 35-38 are more melodic, with some rests and slurs. Measures 39-41 contain another rapid sixteenth-note passage, with a '6' above the staff indicating a sextuplet. Measures 42-46 continue the melodic line with various note values and slurs. Measure 47 concludes the phrase with a final note and a fermata. A 'rit.' (ritardando) marking with a dashed line follows the final measure.

III Work

Ronan Guilfoyle 2005

Groove!

♩ = 117

mf
legato con molto ritmo

4

7

10

12

15

17

19

2

21

24

28

31

34

36

38

40

f

This musical score consists of eight staves of music, numbered 21 through 40. The notation is in treble clef with a key signature of one sharp (F#). The music is written in a single melodic line. Measures 21-23 and 28-30 feature eighth-note patterns with various accidentals (sharps, naturals, and flats) and slurs. Measures 24-27 and 31-33 continue with similar rhythmic patterns, including some beamed sixteenth notes. Measure 34 is marked with a double bar line and a forte (*f*) dynamic. Measures 35-40 show a continuation of the melodic line with eighth-note runs and slurs. The notation includes many accidentals and slurs, indicating a complex melodic progression.

42

44

46

48

51

56

61

65

mp

p

pp

mf

$\text{♩} = 160$

This musical score is written for a single melodic line on a grand staff. It begins at measure 42 and ends at measure 65. The key signature has one sharp (F#), and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *mp* (mezzo-piano) at measure 51, *p* (piano) at measure 56, *pp* (pianissimo) at measure 57, and *mf* (mezzo-forte) at measure 58. A tempo marking of $\text{♩} = 160$ is placed above measure 58. The score concludes with a final cadence in measure 65.

4

This musical score consists of eight staves of music, numbered 69 through 92. The notation is in treble clef with a key signature of one flat (B-flat). The music is characterized by frequent triplet markings (indicated by a '3' over a group of notes) and various phrasing slurs. Measures 69-72 show a series of triplet eighth notes. Measures 73-76 continue with eighth notes and some triplet markings. Measures 77-78 feature sixteenth-note patterns. Measures 79-81 show a mix of eighth and sixteenth notes. Measures 82-84 are dominated by triplet eighth notes. Measures 85-88 include more triplet markings and phrasing slurs. Measures 89-91 show eighth-note patterns with some triplet markings. Measure 92 concludes with a series of eighth notes. The overall style is that of a classical or romantic-era melodic exercise or study.

94

96

99

103

108

113

118

123 $\text{♩} = 117$ (Gradually becoming as fast as possible while maintaining the rhythm)

mf

Detailed description: This musical score is for a piano piece, spanning measures 94 to 123. It is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked as 117 beats per minute. The score begins with a series of eighth and sixteenth notes, some with accents. Measures 96-99 feature a complex rhythmic pattern with triplets and a large slur. Measures 103-113 show a continuation of the rhythmic pattern with various note values and rests. Measure 118 has a fermata over the final note. The piece concludes with a series of eighth and sixteenth notes, some with accents, and a dynamic marking of *mf* (mezzo-forte).

6

126

129

132

135

138

141

ff

$\text{♩} = 100$

144

p

The musical score consists of seven staves of music in treble clef. The key signature has one sharp (F#). The tempo is marked as quarter note = 100. The dynamics range from fortissimo (ff) to piano (p). The notation includes various note values, rests, and articulation marks such as accents and slurs. The piece concludes with a double bar line at measure 144.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and performance instructions.

Staff 1: Includes markings such as "AIR", "5", "Norm.", "accal + AIR", and "Norm. → m.v.". Dynamics include *mf*, *p*, and *mp*.

Staff 2: Features "AIR", "Norm.", "3", "legato", and the instruction "repeat ad lib. as rapidly as possible gradually + AIR, diminuendo sempre". Dynamics include *p*, *mf*, and *f*.

Staff 3: Includes "(AIR)", "(Norm)", "Fr. AIR", "Norm", and "m.v.". Dynamics include *mp*, *p*, *mf*, and *pp*. A note is marked "(multiphonic, top note c⁺)".

Staff 4: Features "3", "pp", "marcato", and "f".

Staff 5: Includes "per. rit.", "A Tempo", "(all. fingering)", and "+AIR →". Dynamics include *p*, *pp*, and *f*.

Staff 6: Features "m.v. legato", "(all. fingering)", "(dead sound)", "legato (change colour)", and "gradually squeeze replexy until A₀ is produced". Dynamics include *p*, *mf*, *pp*, and *Norm.*.

Staff 7: Includes "Norm." and "pp".

wigging -

accelerando you & now -

(No viol.) → AIR → (fade).

Nam → AIR → *Nam* → AIR → *Nam*

legato + AIR (key clicks) repeat ad lib. as fast as possible

M.V. (V.M.) multi-phonic, tap note B♭ (slow air?)

lyrics + AIR / key clicks

(N.M.) Flute

pp rapid articulation

mp

pp 3R + front Flag Tail

faster add random fingerings left + right hand

freely

Q(+) = Tam 1/3

- overlap sounds as much as possible -

playful (afterthought)

pp *f* *mp* *f* *mp* *p* *mf* *pp* *mp*

③

15/04

APPENDIX H
List of Performances of New Works (July 2005-December 2007)

2005

July 16-17 th	Galway Arts Centre, Galway. (First performance)
October 9 th	National Gallery of Ireland, Dublin.
October 21 st	Rotterdam, The Netherlands (World Bass Clarinet Convention)
October 30 th	Norman Villa Gallery, Galway.
November 25 th	Airfield House, Dundrum, Dublin.
December 15 th	Dundalk Institute of Technology, Co. Louth.

2006

April 27 th	University of York (Seminar)
October 13 th	Georgia State University, Atlanta, U.S.A.
October 19 th	University College Cork.

2007

March 6 th	University of Ulster, Derry.
April 29 th	Hugh Lane Gallery, Dublin.
June 18 th	University of Ulster, Derry.
October 27-28 th	Lleida, Catalonia, Spain.
December 4 th	University of York.

APPENDIX I CDs and DVD Track Listings

DISC 1

Audio Extracts from Interviews

Musicians:

*Ed Bennett, Rob Canning, Stephen Gardner,
Ronan Guilfoyle, Jane O'Leary and Paul Roe*

Track 01	Roe-Gardner, 2004: Meeting 1	(1'21'')
Track 02	Roe-Gardner, 2004: Meeting 1	(1'07'')
Track 03	Roe-Gardner, 2004: Meeting 1	(1'45'')
Track 04	Roe-Gardner, 2004: Meeting 1	(1'09'')
Track 05	Roe-Gardner, 2004: Meeting 2	(1'47'')
Track 06	Roe-Gardner, 2004: Meeting 2	(1'37'')
Track 07	Roe-Gardner, 2004: Meeting 2	(2'52'')
Track 08	Roe-Gardner, 2004: Meeting 2	(1'26'')
Track 09	Roe-Gardner, 2004: Meeting 2	(1'00'')
Track 10	Roe-Gardner, 2005: Meeting 3	(5'59'')
Track 11	Roe-Gardner, 2005: Meeting 3	(1'14'')
Track 12	Roe-Bennett, 2004: Meeting 1	(2'14'')
Track 13	Roe-O'Leary, 2005: Meeting 2	(2'54'')
Track 14	Roe-Guilfoyle, 2004: Meeting 1	(0'31'')
Track 15	Roe- O'Leary, 2004: Meeting 1	(1'54'')
Track 16	Roe-Canning, 2005: Meeting 1	(0'59'')
Track 17	Guilfoyle: ' <i>Work</i> ' (bars 24-37)	(1'03'')
Track 18	O'Leary: Opening of ' <i>A Piacere</i> '	(1'11'')
Track 19	Roe-Guilfoyle, 2005: Meeting 3	(0'33'')
Track 20	Roe-Guilfoyle, 2005: Meeting 3	(1'03'')
Track 21	Bennett: ' <i>Monster</i> ', page 9	(1'10'')
Track 22	Bennett: ' <i>Monster</i> ' (bars 7-12)	(1'14'')
Track 23	O'Leary: ' <i>A Piacere</i> ' (page 3)	(1'05'')
Track 24	Roe-O'Leary, 2005: Meeting 2.2	(1'25'')
Track 25	Roe-Guilfoyle, 2005: Meeting 2	(0'54'')
Track 26	Roe-Guilfoyle, 2004: Meeting 1	(1'27'')
Track 27	Roe-O'Leary, 2005: Meeting 2	(1'58'')
Track 28	Roe-O'Leary, 2005: Meeting 2.1	(2'32'')

DISC 2

Music for Bass Clarinet

Paul Roe-Bass Clarinet

Compositions by:

Stephen Gardner, Jane O’Leary, Ed Bennett and Ronan Guilfoyle

Track 01 Stephen Gardner-*It’s the Hole that Kills You Not the Bullet* (7’43’’)

Track 02 Jane O’Leary-*A Piacere* (5’13’’)

Track 03 Ed Bennett-*Monster* (10’08’’)

Track 04-06 Ronan Guilfoyle-*Music for Bass Clarinet*

4. *HD* (4’39’’)

5. *Ducal* (4’01’’)

6. *Work* (5’07’’)

Recorded at Bangor College (Music Studio) on 31 March 2006. Recording and Editing by Ed Bennett

DVD

Video Extracts from Final Interviews

Stephen Gardner, Jane O’Leary, Ed Bennett and Ronan Guilfoyle in conversation with Paul Roe

- 1) Stephen Gardner
- 2) Ed Bennett
- 3) Ronan Guilfoyle
- 4) Jane O’Leary

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INTERVIEWS BY THE AUTHOR
PRACTICE PROTOCOLS AND REFLECTIVE JOURNALS
E-MAILS AND PRIVATE CORRESPONDENCE QUOTED IN THESIS
BOOKS, JOURNALS, CONFERENCE PAPERS, NEWSPAPER ARTICLES, CD LINER
NOTES and THESES
INTERNET SOURCES

INTERVIEWS BY THE AUTHOR

Roe-Bennett	03 November 2004	Meeting 1	Birmingham
Roe-Bennett	29 April 2005	Meeting 2	Belfast
Roe-Bennett	29 June 2005	Meeting 3	Birmingham
Roe-Canning	22 September 2004	Pilot	Dublin
Roe-Canning	11 March 2005	Meeting 1	Wexford
Roe-Gardner	12 November 2004	Meeting 1	Dublin
Roe-Gardner	03 December 2004	Meeting 2	Dublin
Roe-Gardner	18 March 2005	Meeting 3	Dublin
Roe-Guilfoyle	24 November 2004	Meeting 1	Dublin
Roe-Guilfoyle	22 April 2005	Meeting 2	Dublin
Roe-Guilfoyle	12 July 2005	Meeting 3	Dublin
Roe-Knox	03 October 2004	Interview	Dublin
Roe-O'Leary	28 November 2004	Meeting 1	Dublin
Roe-O'Leary	24 February 2005	Meeting 2	Dublin
Roe-O'Leary	10 March 2005	Meeting 2.1	Dublin
Roe-O'Leary	14 April 2005	Meeting 2.2	Dublin
Roe-O'Leary	17 May 2005	Meeting 2.3	Birmingham
Roe-O'Leary	15 July 2005	Meeting 3	Galway

PRACTICE PROTOCOLS AND REFLECTIVE JOURNALS

Roe, 2004-2005	Reflective Journal- <i>Bennett</i>
Roe, 2004-2005	Reflective Journal- <i>Canning</i>
Roe, 2004-2005	Reflective Journal- <i>Gardner</i>
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Roe, February 2005-March 2005	Practice Protocols- <i>Gardner</i>
Roe, June 2005-July 2005	Practice Protocols- <i>Guilfoyle</i>
Roe, May 2005-July 2005	Practice Protocols- <i>O'Leary</i>

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Gardner, Stephen	7 June 2005	<i>Private Correspondence</i>
Johnson, Tom	4 December 2006	<i>E Mail sent to Paul Roe</i>
Sparnaay, Harry	3 June 2007	<i>E Mail sent to Paul Roe</i>

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